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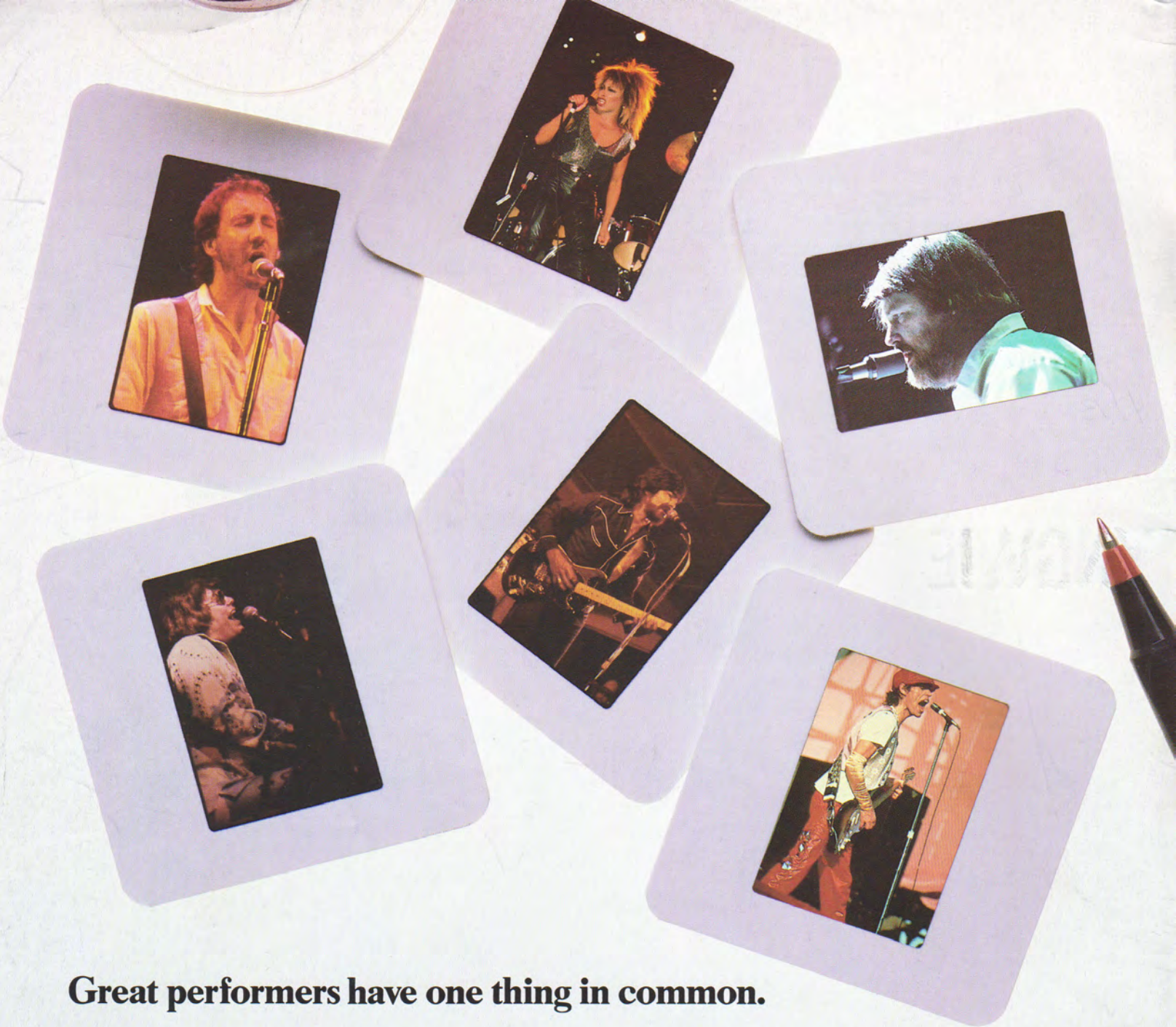

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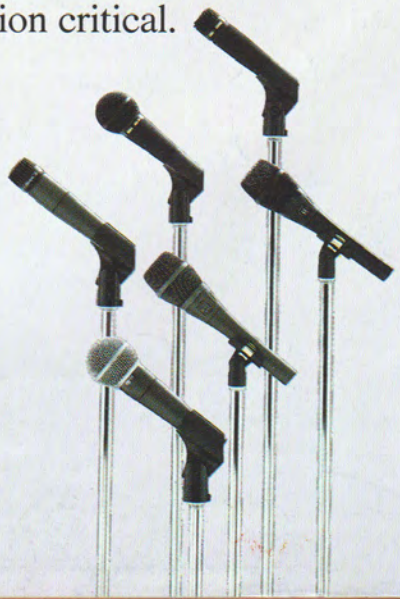

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Cover Photo of YNGWIE *by Neil Zlozower*/ANGUS YOUNG *by Mitch Rosten*

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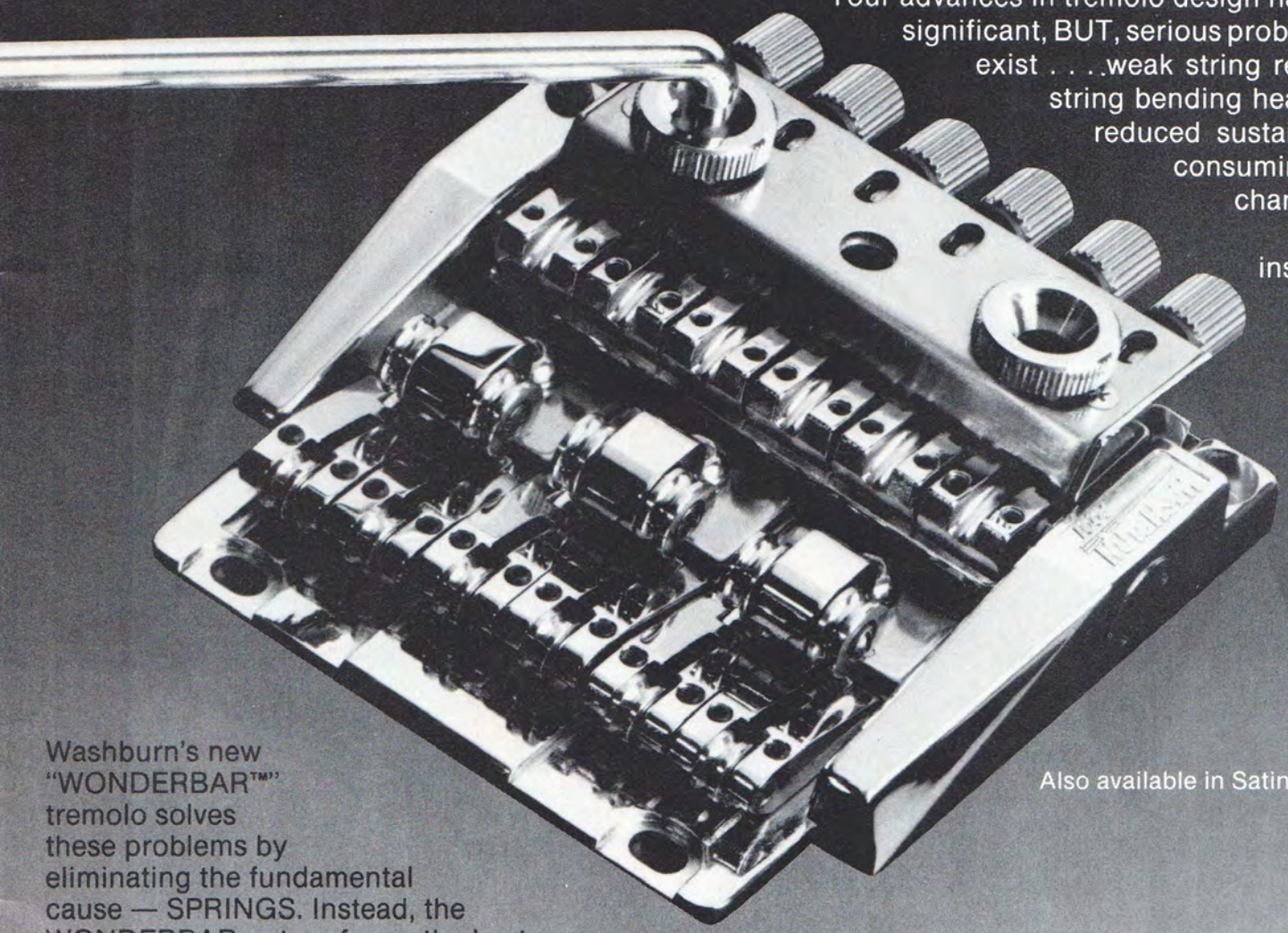

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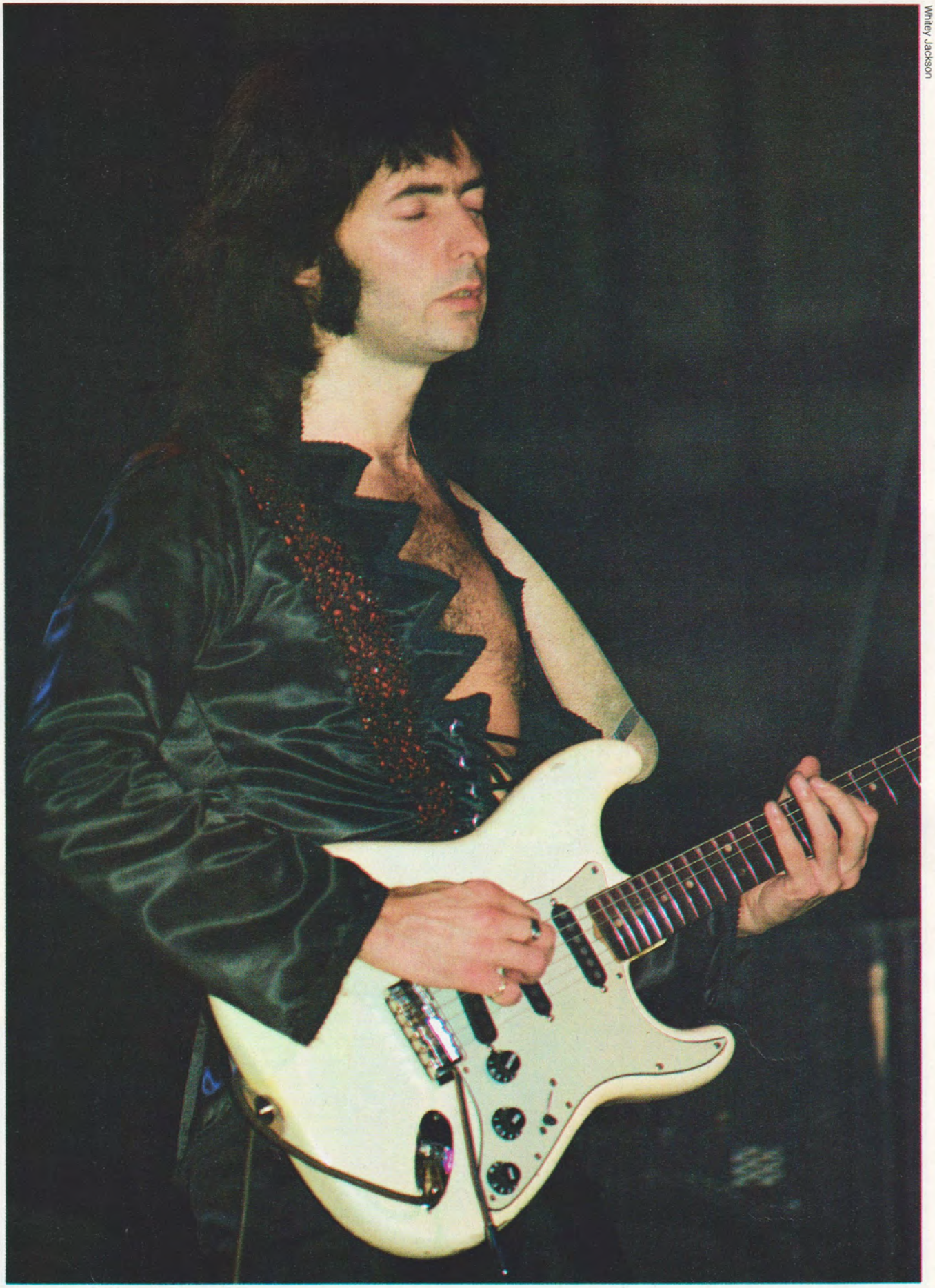

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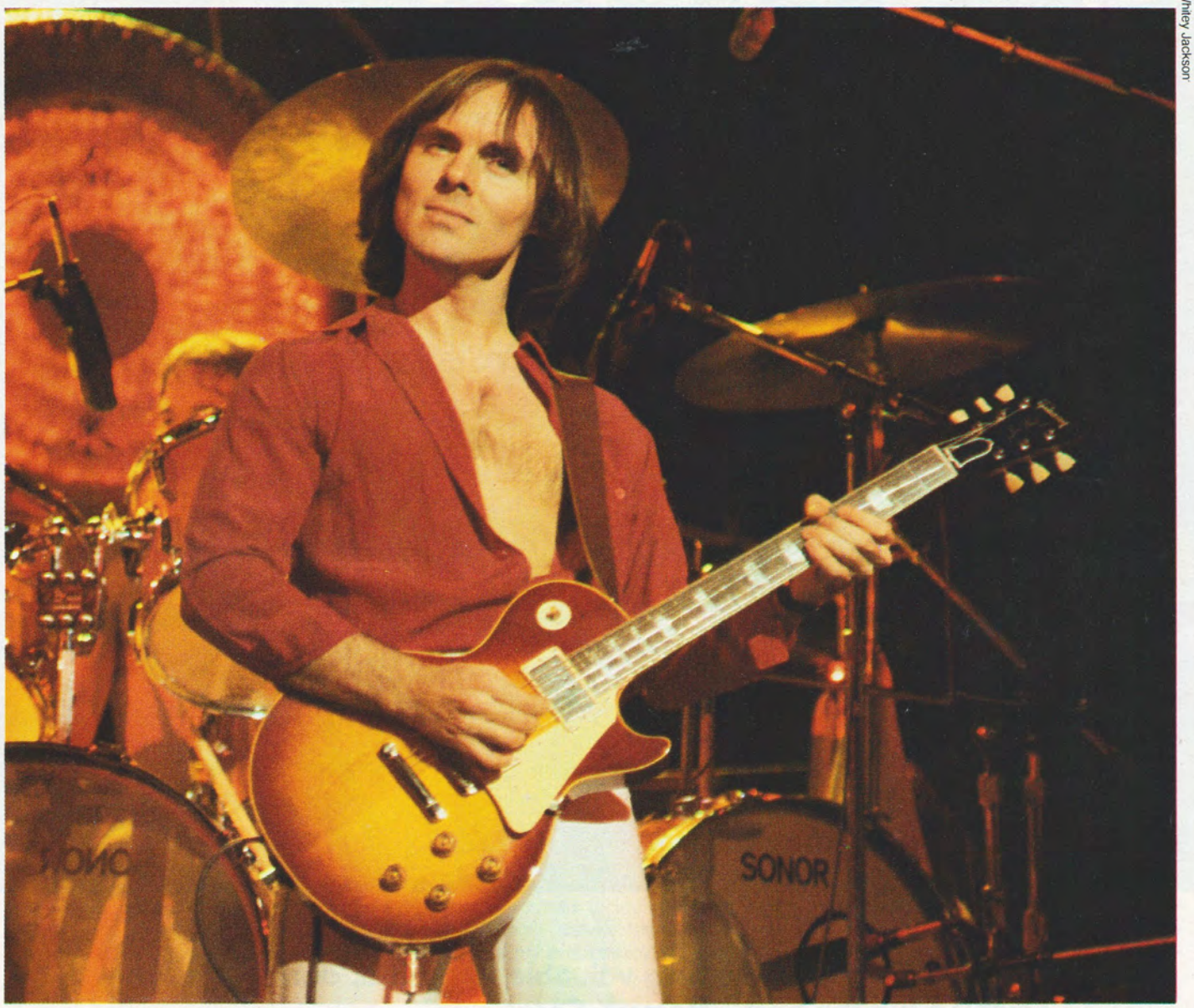

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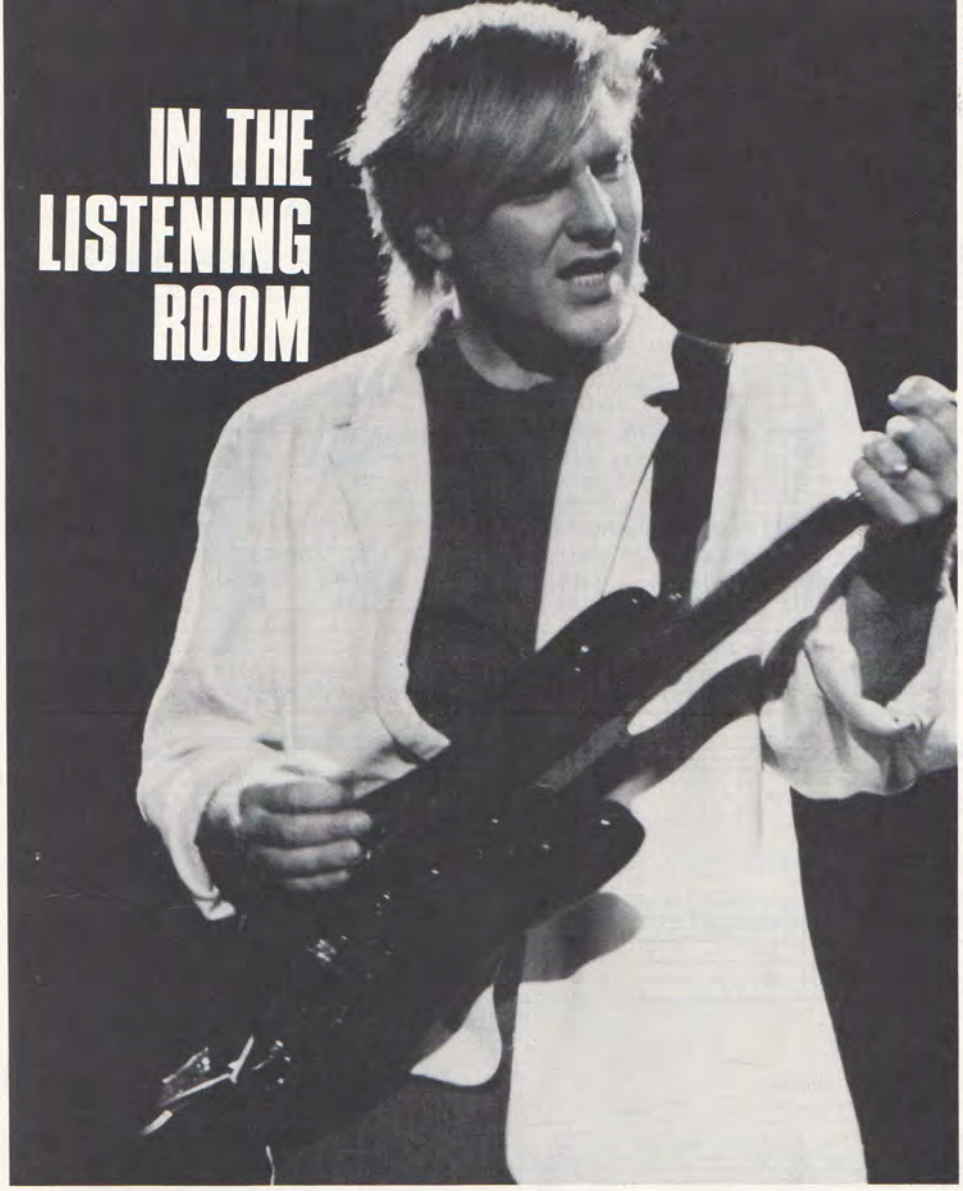


Dave Plastik

Alex Lifeson Musical selections by John Stix

With over ten years worth of performing and recording together as a stable unit, Rush have singlehandedly invented the term progressive metal. Guitarist Alex Lifeson's personal history has been well documented (see **GUITAR** July '84). First nurtured by the Page/Clapton axis, as his name grew in popularity, Lifeson continued to look for new sources to fuel the band and his own growth as a player. As Lifeson is one of the most popular rock guitarists of the 80's, **GUITAR** was pleased when he expressed interest in spending a few minutes In the Listening Room.

1 *Oh Pretty Woman* from **John Mayall's Crusade**, by John Mayall/London PS 529

ALEX: We used to do this song a long time ago when we played in bars. This guy showed me *Snowy Wood* from the same album and I practiced that song for hours every day. That and *Spoonful* were easy songs to play along with. Of course, after that,Jimi Hendrix was just a step away.

2 *Jacuzzi* from **Defector** by Steve Hackett/Charisma CL-1-3130

ALEX: I've always liked Hackett's guitar playing a lot. He's very smooth. There's a lot of movement without a definite solo. Steve Hackett is great for that and so is this cut. I think there are better songs from his first solo album. **Voyage of the Acolyte**. That whole album is great.

3 *Dee* from **Blizzard of Ozz** by Ozzy Osbourne/Jet Records JZ 36812

ALEX: I don't know who that is, but it sounds very pretty. I guess it's a difficult thing to play like that on a 12-string. Consequently, I think the accuracy is not quite there, but I understand why.

GUITAR: It was Randy Rhoads.

ALEX: Is it? It's a very nice short melody. I'm surprised it's him. His background had some classical study in it. I remember reading an article where he said he enjoyed playing that very much. It's funny that a lot of guitarists who have studied classically really enjoy it.

GUITAR: Aren't you among them?

ALEX: I studied for about a year and a half with a friend I went to school with. He was in a motorcycle accident and the lessons sort of died off. We also started gigging a lot more in the clubs, so I only went to a certain point and not beyond it. I think accuracy is very important in doing a piece like the one I just heard. It has to be note perfect and the harmonic and musical content has to be interesting.

GUITAR: How do you explain the fascination that rock players have with the classical guitar?

ALEX: For one, it's the discipline, and it's the opposite end of the spectrum. It's also a beautiful way to play the instrument. I get more satisfaction by learning a piece or playing an old piece by myself than sitting down with an amp, an echo and a distortion box and wailing away in the dressing room.

4 *Nostalgic Lady* from **Enigmatic Ocean**, by Jean-Luc Ponty/Atlantic SD 19110

ALEX: What record is this? It's beautiful. I never knew that Ponty and Holdsworth recorded together. Holdsworth is fantastic. I saw him with Bruford, live in London, and thought he had such a great sound that I had to use the same amps—Marshall Combos. Then I got the vibrato arm on the guitar and it became almost scary. I started to pick up a lot of what he does with the arm. I have to be careful about this. His mastery of the fretboard, the way he moves across it is quite unique. Ponty and Holdsworth are really well matched. I like their selection of notes, the harmonies they develop and the way the bass covers the whole thing so there's constant movement between all the instruments. Holdsworth's playing sometimes borders on a violin sound. He's got a really good sense of what instruments can achieve and applies that very well in this song. Here I think he's playing more as a guitar player, but other times he sounds almost exactly like a sax or a violin. I'm going to buy this record.

5 *I Wonder* from **Twang Bar King**, by Adrian Belew/Island Records 90108-1

ALEX: He sounds like he comes from a different planet, totally abstract. Is this from the last King Crimson album?

GUITAR: It's from an Adrian Belew solo record.

ALEX: Wow, that's great. I thought it was King Crimson. At times it sounds like it's not a guitar. You can't pinpoint it as any kind of an instrument. It almost sounds like John McLaughlin when he played with concave frets to get the semitones. But he's doing it with complete chords. He has great control on the t-bar. His choice of notes is very abstract, but it certainly works in this song and in his style of playing. I'm impressed. ■

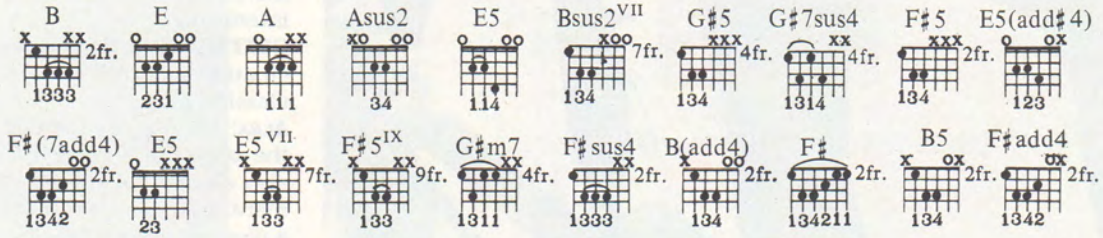
TABLATURE EXPLANATION SEE PAGE 94

LIMELIGHT

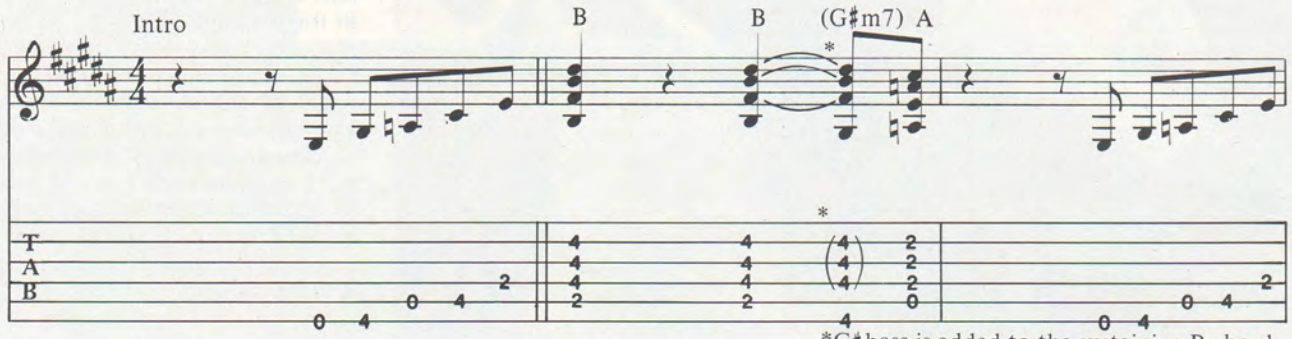
As recorded by Rush

(From the album MOVING PICTURES/Mercury SRM14013)

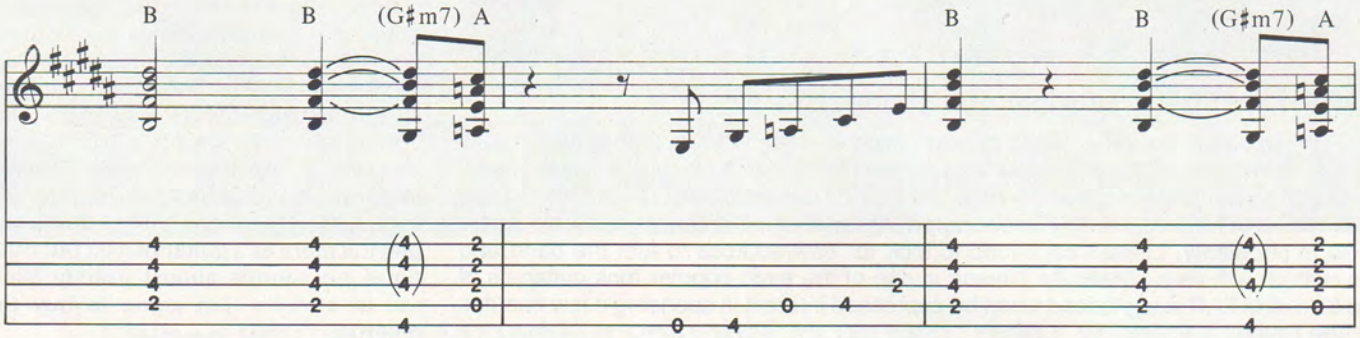
Words by Neal Peart,
Music by Geddy Lee
and Alex Lifeson

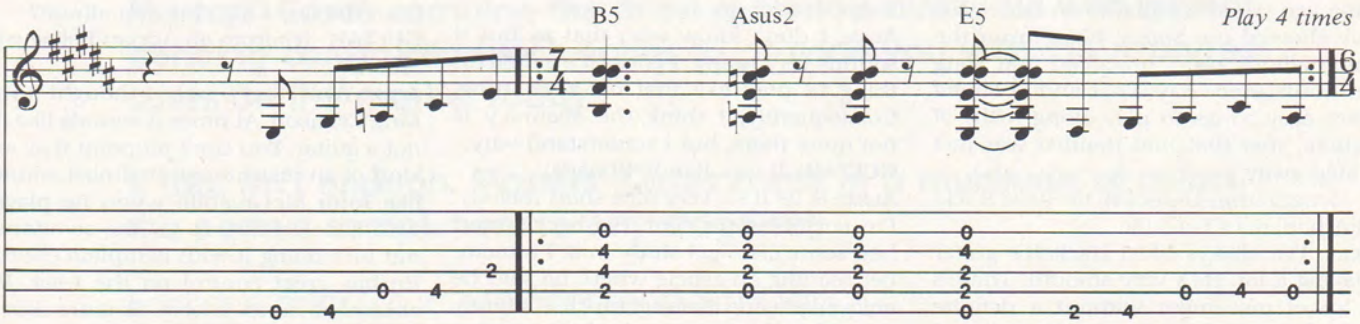


Moderate Rock ♩= 132



*G♯ bass is added to the sustaining B chord





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Verse

B(add4) G♯5 G♯7sus4 F♯5 E5

1. Liv - ing on a light - ed stage ap - proach - es the un - real for
2. Cast in this un-like - ly roll ill e - quiped to act, with

Rhythm Fig. 1

Sl.

*Sustain notes to form chord

*4th time only

F♯5 E5 F♯5 E5 B(add4) G♯7sus4

those who think and feel, in touch with some re - al - i - ty be -
in - suf - fi - cient tact, one must put up bar - ri - ers to

w/Fig. 1A

H

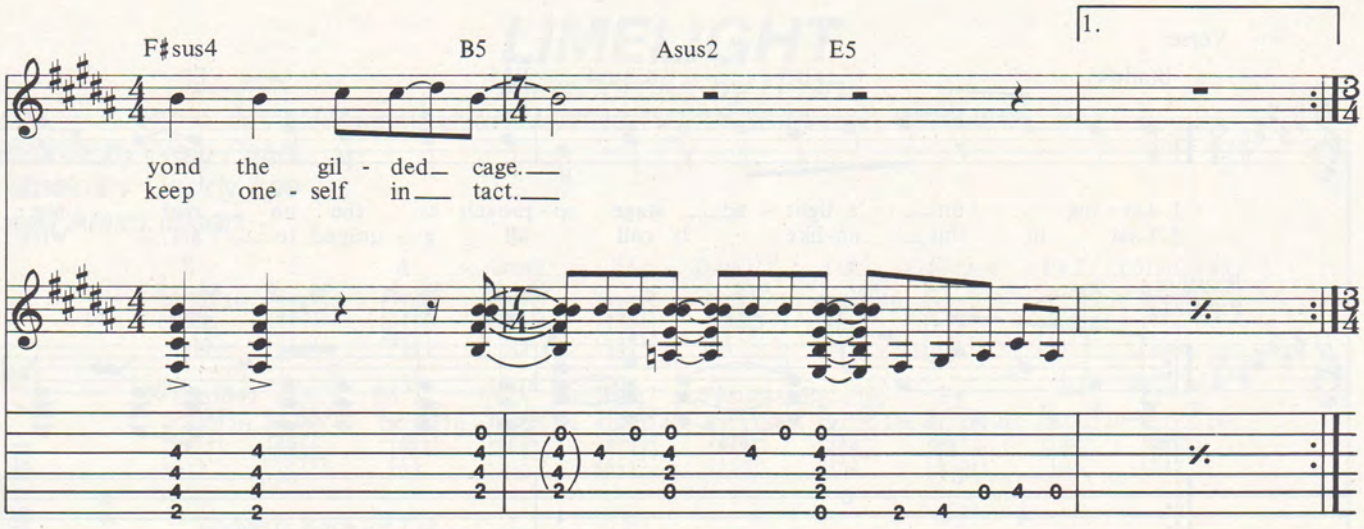
H

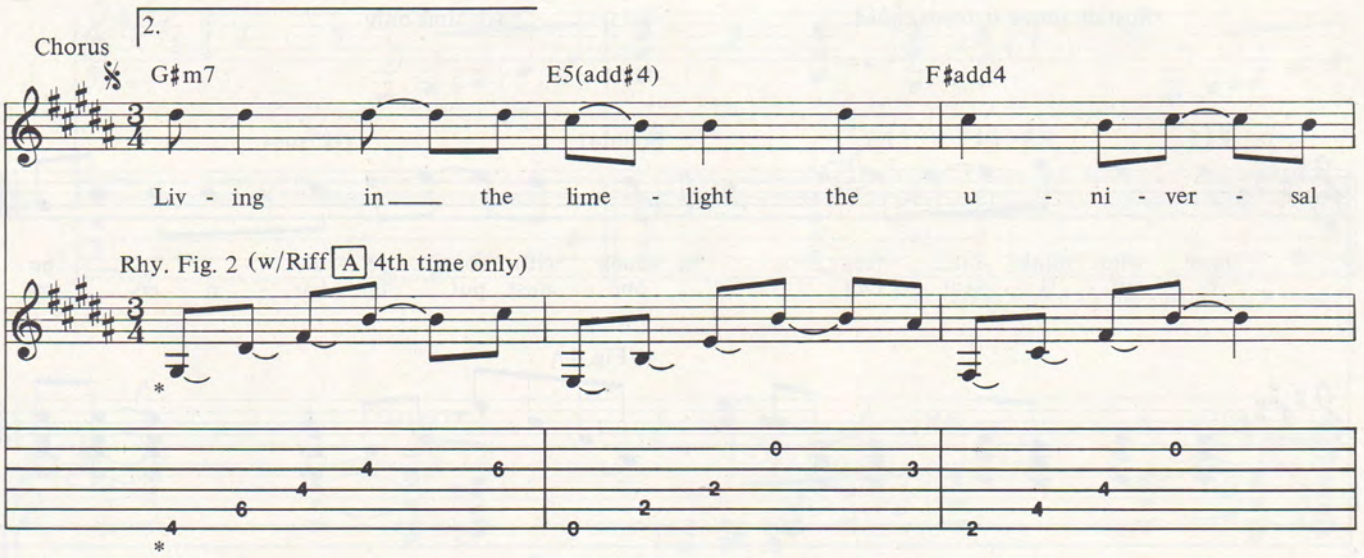
Fig. 1A

Bsus2^VII

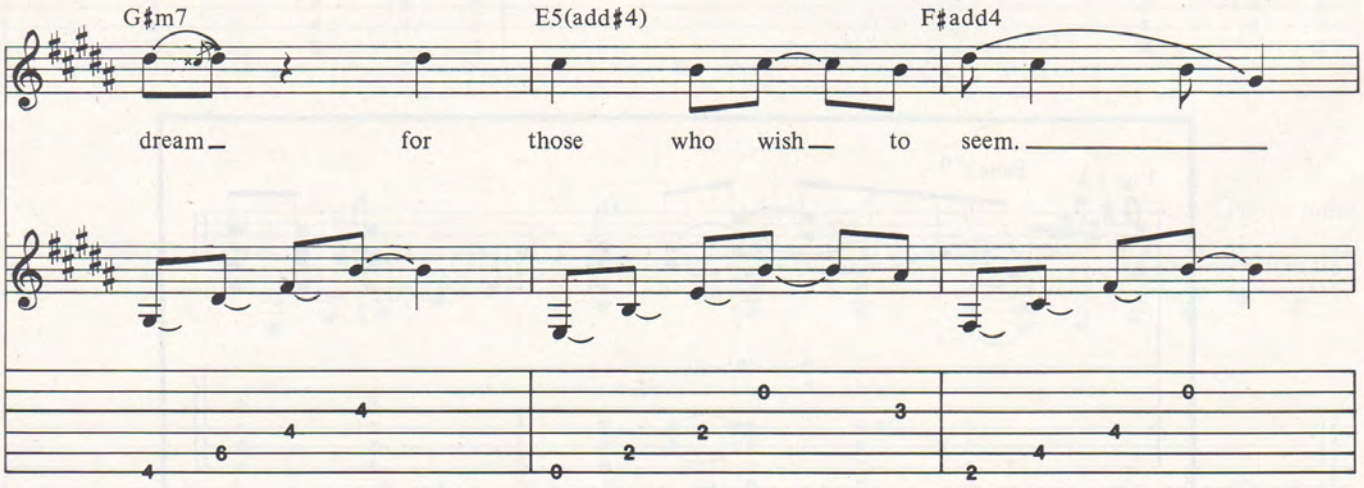
Sl.

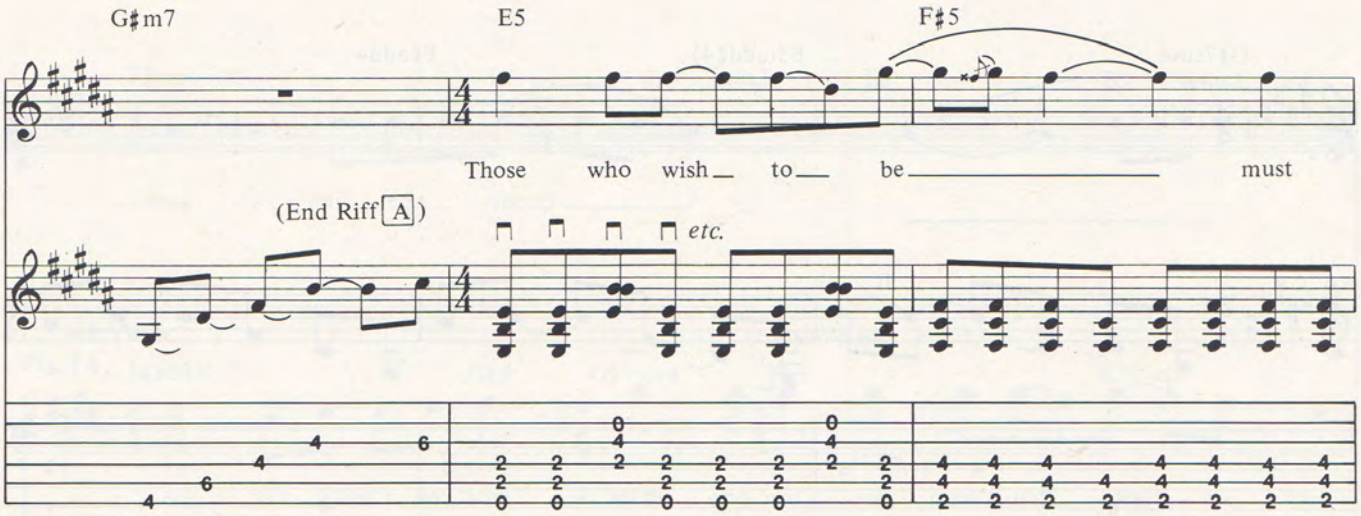
Sl.

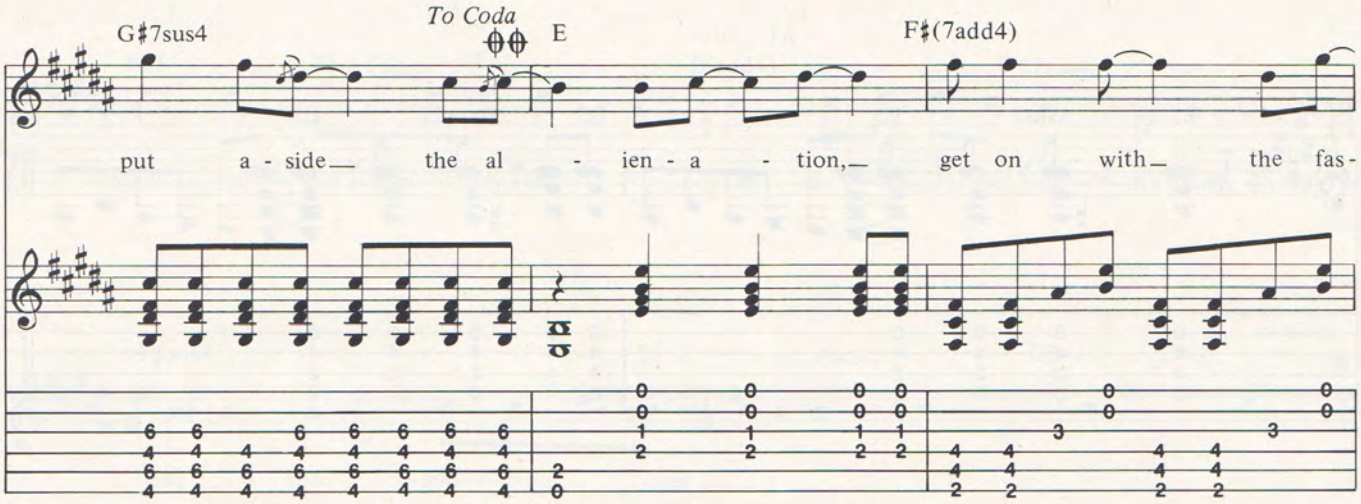


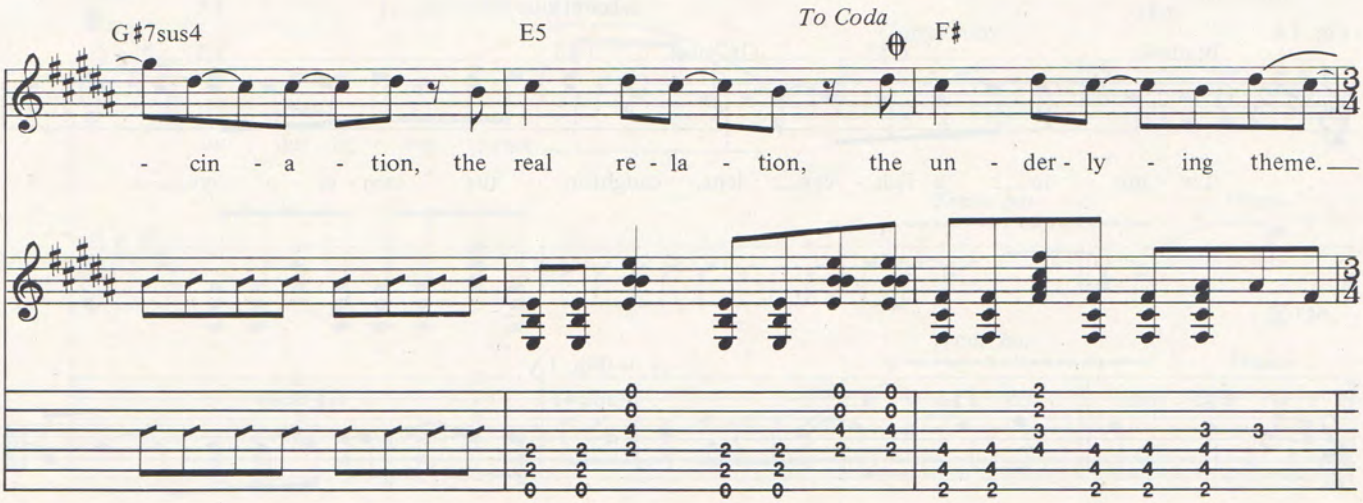


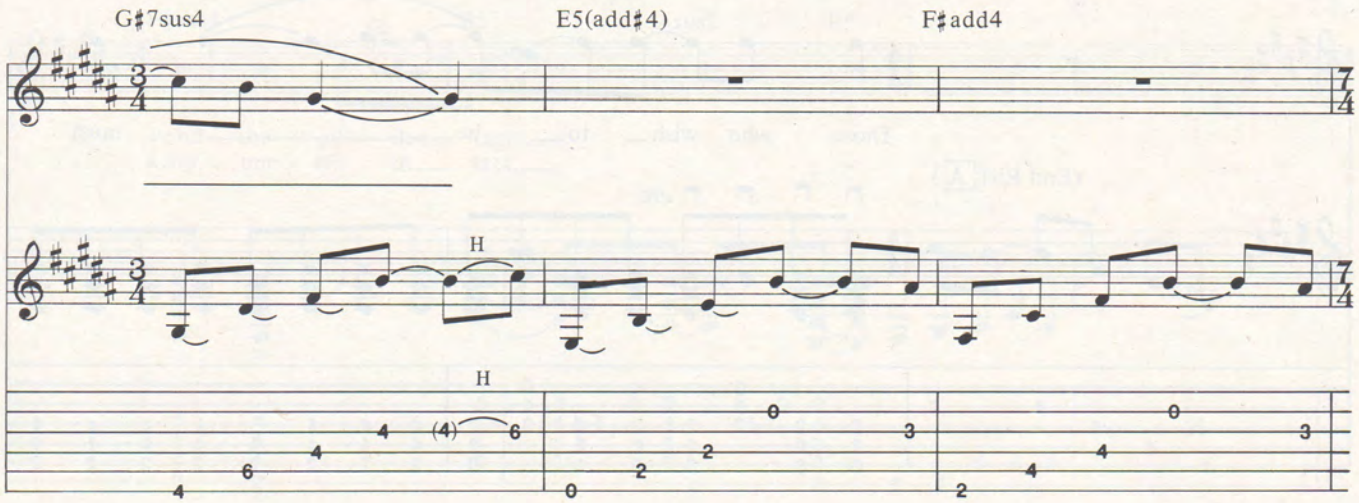
* Sustain notes to form chord

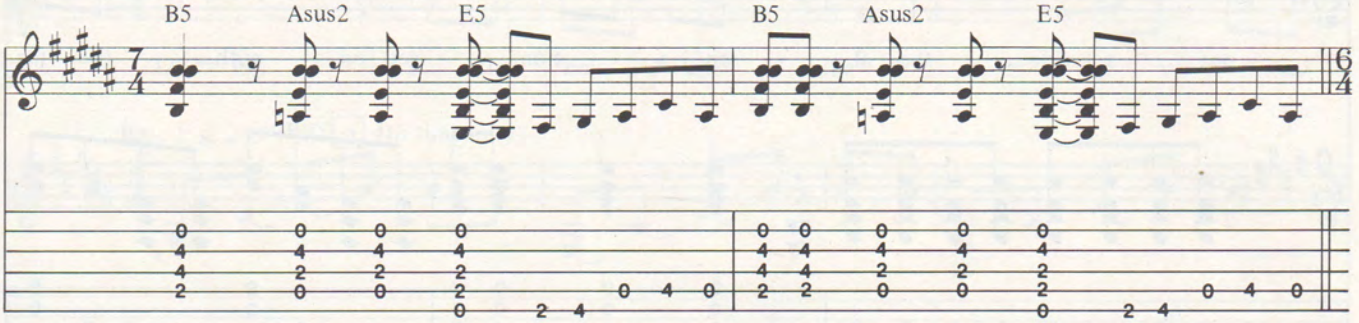



G♯m7
E5
F♯5
Those who wish to be must
(End Riff A)
etc.


G♯7sus4
To Coda
E
F♯(7add4)
put a - side the al - ien - a - tion, get on with the fas-


G♯7sus4
E5
To Coda
F♯
- cin - a - tion, the real re - la - tion, the un - der - ly - ing theme.

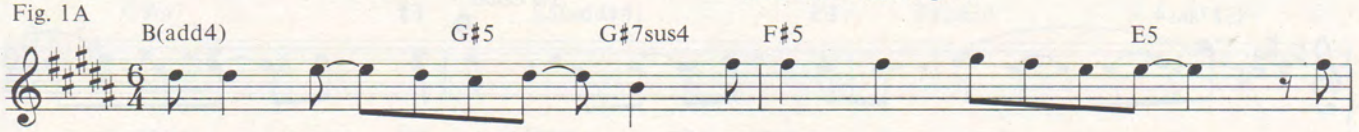




3rd Verse

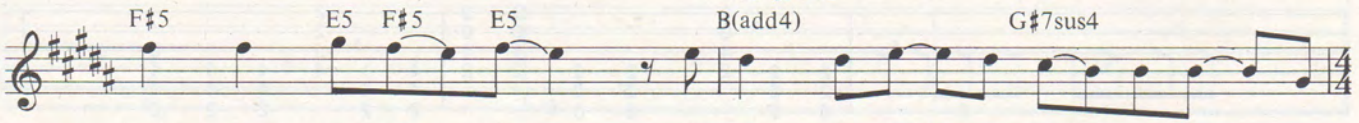
Fig. 1A

(continue Rhy. Fig. 1)



Liv - ing in___ a fish - eye___ lens, caught in the cam - er - a eye,___ I

w/Fig. 1A



have no heart to___ lie,___ I can't pre - tend___ a stran - ger is___ a

F♯sus4 B5 Asus2 E5 B5 Asus2 E5

long a - wait - ed friend.

4th Verse

Fig. 1A B(add4) G♯5 G♯7sus4 (continue Rhy. Fig. 1) F♯5 E5

All the world's in - deed a stage and we are mere - ly play - ers, per-

F♯5 E5 F♯5 E5 w/Fig. 1A B(add4) G♯7sus4

form - ers and por - tray - ers, each an - oth - er's au - di - ence out -

F♯sus4 B5 Asus2 E5 *D.S. al Coda*

side the gild - ed cage.

Coda

F♯ G♯7sus4 Guitar solo G♯m

un - der - ly - ing theme.

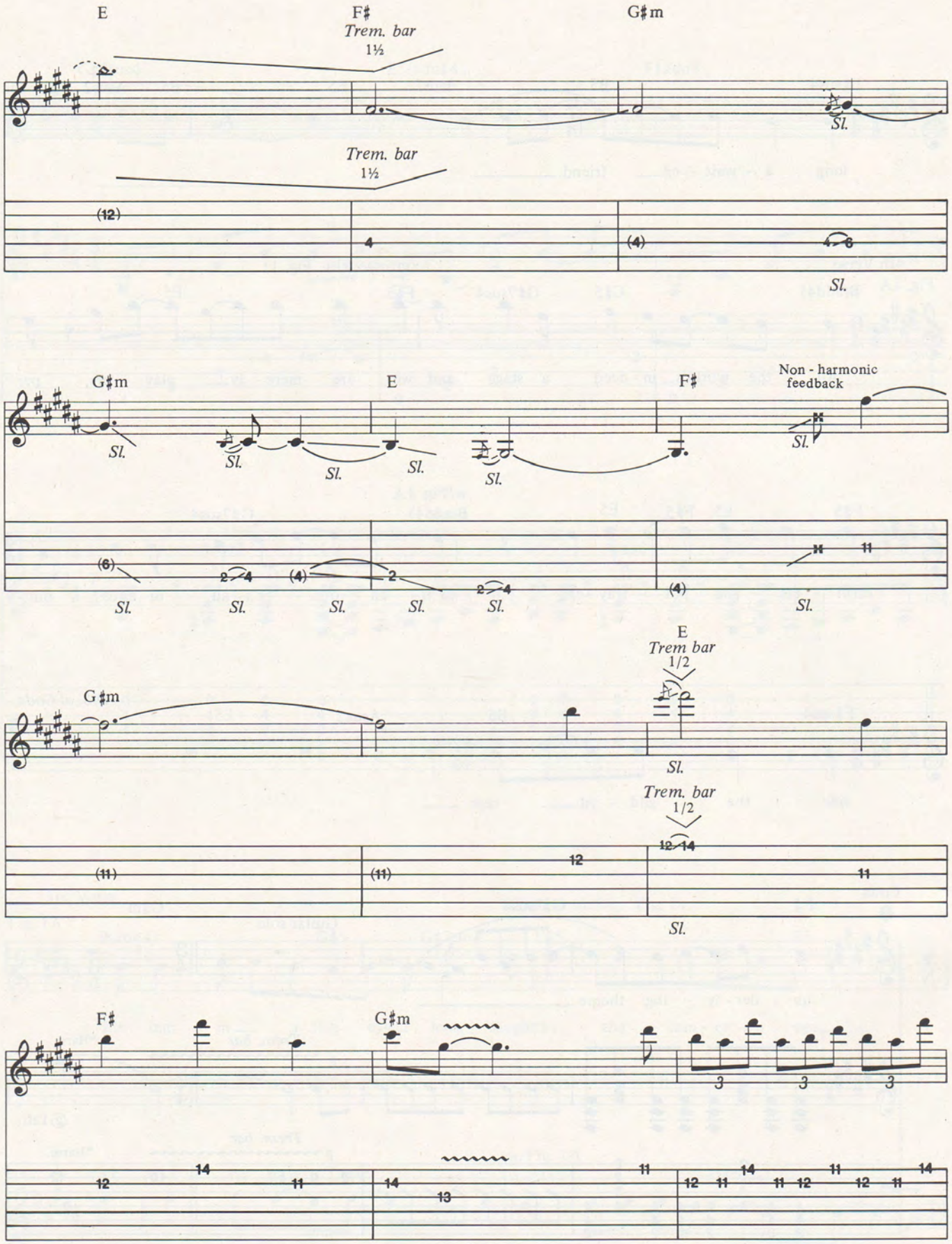
Trem. bar P *Harm.

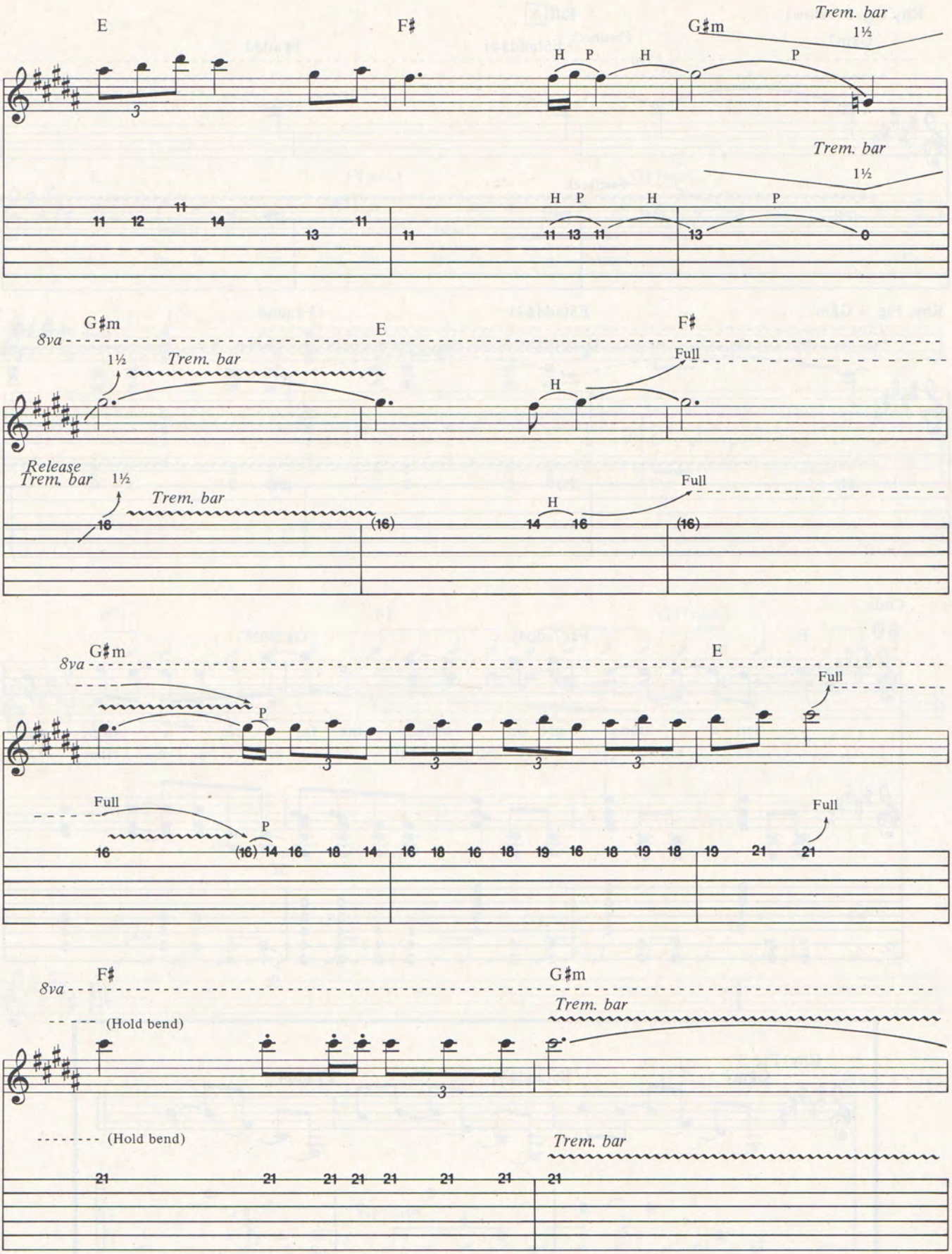
②12fr.

Trem. bar P *Harm.

2 0 (0) 12

* Without picking, lightly touch 2nd stg. over 12fr. with fret hand.


E
F♯
Trem. bar
1½
G♯m
Sl.
Trem. bar
1½
(12)
4
(4)
4 6
Sl.
G♯m
E
F♯
Non - harmonic
feedback
Sl.
(6)
2 4
(4)
2
2 4
(4)
11
Sl.
G♯m
E
Trem bar
1/2
Sl.
Trem. bar
1/2
12 14
(11)
(11)
12
11
Sl.
F♯
G♯m
3
3
3
12
14
11
14
13
11
12
11
14
11
12
11
12
11
14


E
F♯
G♯m
Trem. bar
1½
H P H P
Trem. bar
1½
H P H P
11 12 11 14 13 11
11 11 13 11 13 0
G♯m
8va
E
F♯
1½
Trem. bar
Full
H
Release
Trem. bar
1½
Trem. bar
Full
H
16 (16) 14 16 (16)
G♯m
8va
E
Full
P
Full
P
Full
16 (16) 14 16 18 14 16 18 16 18 19 16 18 19 18 19 21 21
F♯
8va
G♯m
(Hold bend)
Trem. bar
(Hold bend)
Trem. bar
21 21 21 21 21 21 21 21

Rhy. Fig. 3 (below)

Riff A

G♯m7 — Feedback — E5(add♯4) — F♯add4

15va

Feedback

(21) (21) (21) (21)

Rhy. Fig. 3 G♯m7 — E5(add♯4) — F♯add4

15va

D.S. al Coda

(21) (21) (21)

Coda

E — F♯(7add4) — G♯7sus4

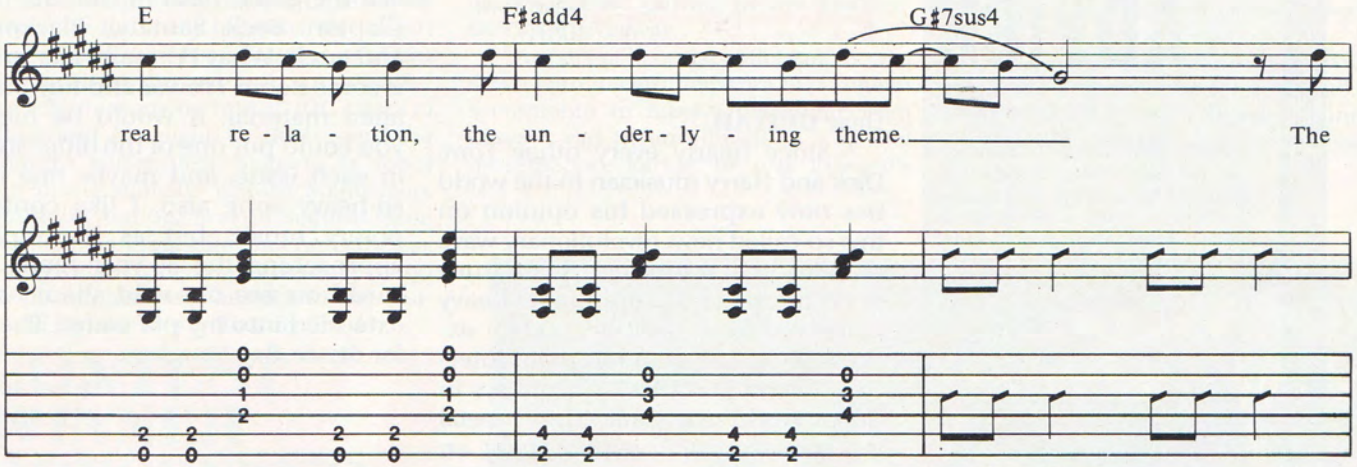
len - a - tion, get on with the fas - cin - a - tion, the

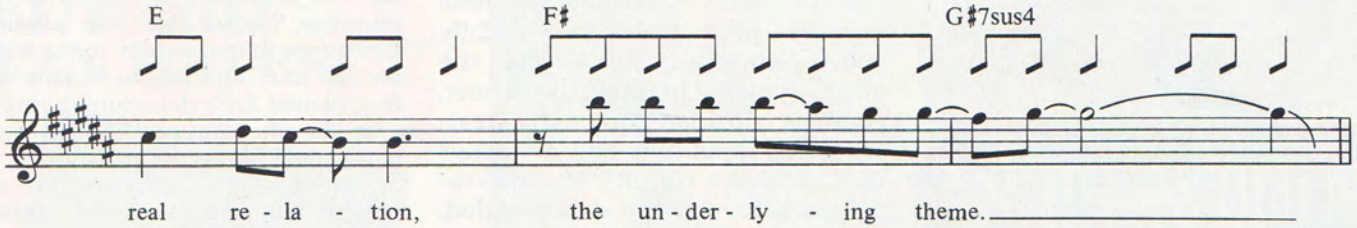
Sl.

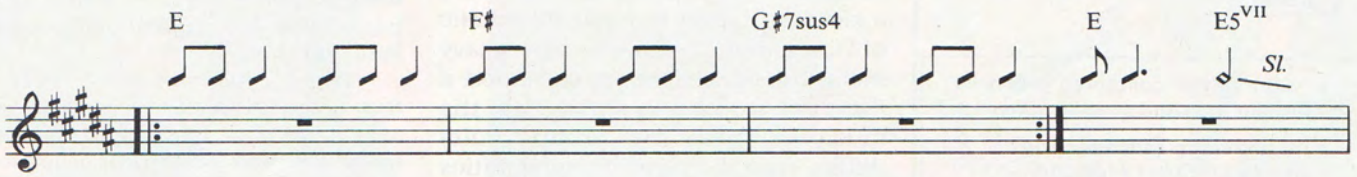
Sl.

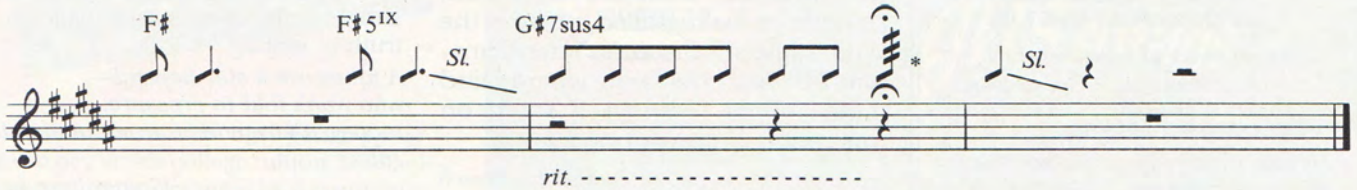
Rhy. Fig. 3

G♯m7 — E5(add♯4) — F♯add4

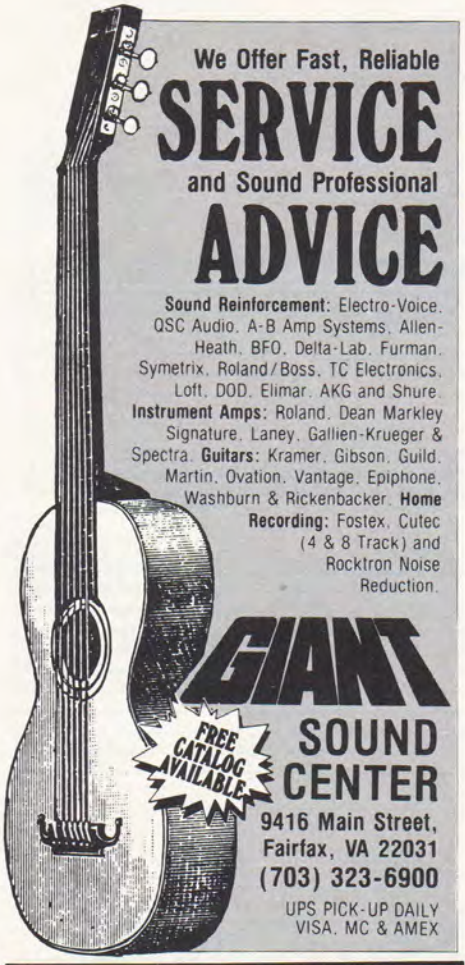








* Strum chord as fast as possible



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Dear **GUITAR,**

Since nearly every other Tom, Dick and Harry musician in the world has now expressed his opinion on this so-called new, revolutionary wave of heavy metal music, it is my turn to do the same. My opinion of heavy metal music is most accurately expressed by this quote from an interview of jazz guitarist Bill Conners in Guitar World magazine: "Heavy metal is a conservative American thing, an accepted macho . . . heavy metal is not rebellious. It only goes under the guise of rebellion." I agree with this totally. I take, for example, Eddie Van Halen, since he seems to be the rage with heavy metal guitarists these days. He plays guitar in a slightly above average way and he gives the impression that his main diet is beer, yet he is considered to be the greatest guitarist of the decade. Why? Because this a country of conservative people. After the sixties ended, people got tired of being hippies and instead sat in their lounge chairs to watch football on TV. What is heavy metal? It seems to me that you could say you play heavy metal if you played *Mary Had a Little Lamb* with a studded dog collar. I recently heard a kid say that he thought the music of Doors and Cream was true heavy metal music. Let me be corrected if I am not truthful in saying that the music of these two groups quite differs from the head-banging antics of Judas Priest and Motley Crue. As for the true musical aspect of heavy metal, I have yet to spot a song with the guitar playing finesse of Jimi Hendrix's rendition of our national anthem, the meaningful lyrical content that made Bob Dylan famous,or the exciting, sometimes melodic, sometimes feeling-filled music of the Who. I haven't meant to offend anyone, but you now know where I and many others like myself stand on this much conversed over issue.

Pemberton Roach

Dear **GUITAR,**

I just wanted to drop you a line about your magazine. It's been a long time coming. Like everyone else I have my favorites. I prefer the 60's and 70's vintage over heavy metal. I like the guitar hero music: Hendrix, Clapton, Beck, Santana, Blackmore and such. What I'd really like to see is some Robin Trower and Roy Buchanan material. It would be nice if you could put one of the older songs in each issue, and maybe one not-so-heavy song also. I like contemporary music, but as I'm rapidly approaching the 30-year mark, my eardrums are not wild about being extended into my pia mater. Thanks for Stevie Ray Vaughan.

Brian Jones
U.S. Army

Dear Editors,

I would like to commend you on your acknowledgment of the once great Kiss, with interviews and photos of Ace Frehley and Paul Stanley. I'm sorry to say I've found some fault with Ace's interview. You see, Ace never played on **Creatures**, but was said to, as well as on that tour. Kiss lied to its fans when they denied Ace's departure during this tour. But when one reached the concert hall, Vinnie, the good looking one, was on the stage. This is one of the main reasons why their tour was cancelled halfway through. Now to set the record straight (being that Paul or Ace won't): Ace and Peter left due to the Paul and Gene take over. Peter was forced to leave, as was Ace, for musical and ego differences. Both Ace and Peter's sufferings through those hard years have been wasted by Paul and Gene clones. All Kiss has become is a musical playground for Paul and Gene.

Where's Ace and Peter? What are they doing? Peter's last recording was in 1981, a Canadian release and unreleased in the U.S. Ace? Well his so-called musical growth is playing heavy metal in upstate New York with 19-year-old kids, in front of 80 to 100 people, in dumps. No one can deny Kiss' effect on music (look at bands like Motley Crue, Twisted Sister, W.A.S.P. and the Paul Stanley vocals of Def Leppard). How can greatness for some lead to the downfall of others?

I'm a fan and a friend of this band and as cruel as this letter sounds, it's truth in writing.

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Jol

(Somewhere in N.Y.)

Editorial

Here in the May issue of **GUITAR** we break out the really big guns, to present the songs you've been bugging us about the most for the last year and a half—namely, *Rosanna*, by Toto, AC/DC's *Back in Black* and *Limelight*, by Rush—and the guitarist you've been bugging us about the most—namely, Yngwie Malmsteen. Rounding out our first All Request Issue are some non-requested but nevertheless heavyweight players, including songwriter Michael McDonald and the erstwhile Styx axeflicker Tommy Shaw.

CONTEST WINNER PRESENTED WITH STAGE GUITAR BY EDWARD VAN HALEN

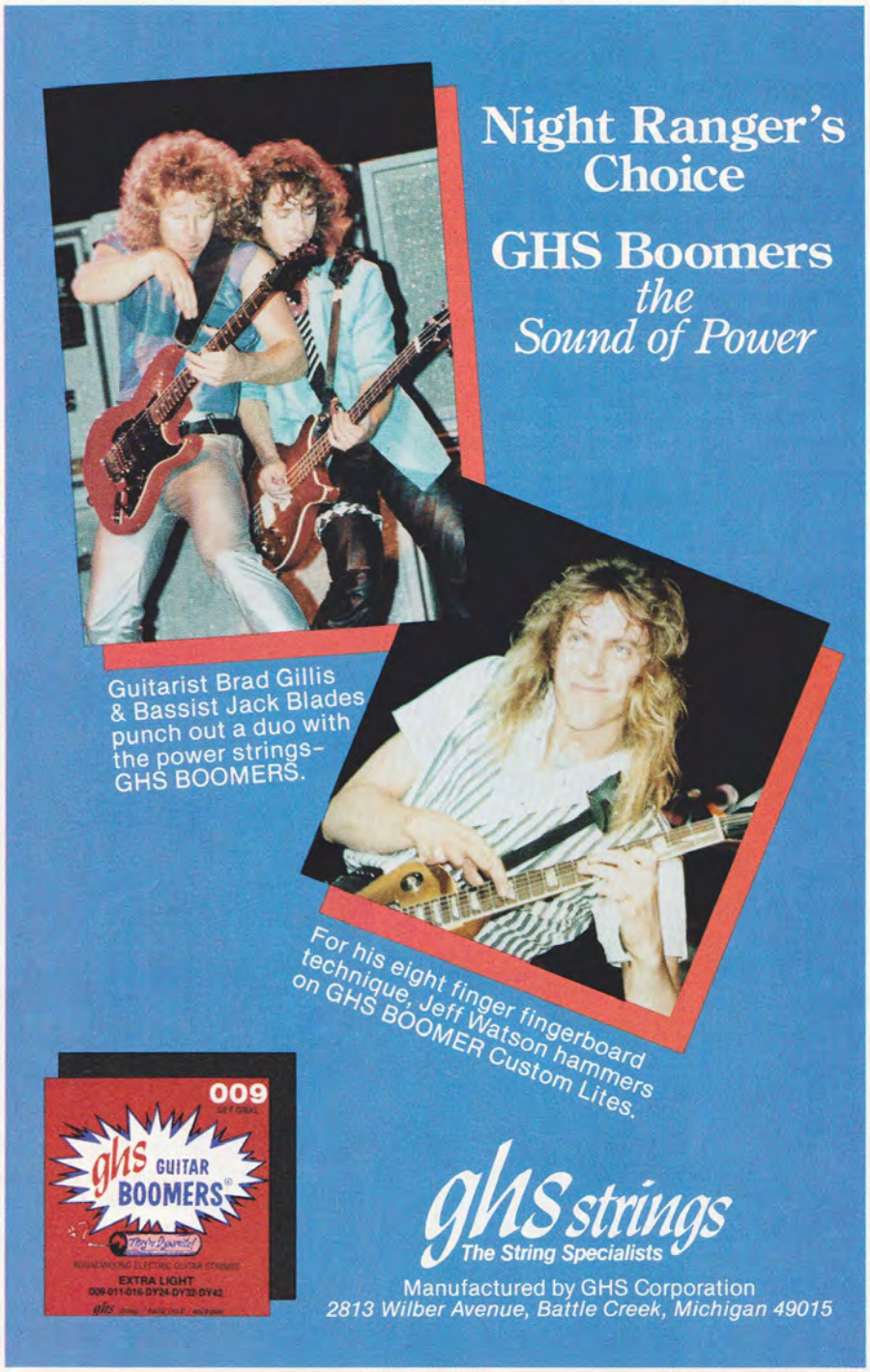
Ray Olson

When he sold his only guitar a year ago, to pay for his college tuition, Michael Gutierrez never dreamed he'd eventually replace it with one of Edward Van Halen's own stage guitars. But it was exactly this Hollywood scenario that came to pass at the NAMM Winter Market in Anaheim last February, when Michael's name was selected at random from among the nearly 100,000 entries in the Kramer/**GUITAR** Giveaway.

As part of his prize, Michael, 18, was flown with his brother, from his home in Sacramento to receive his guitar from Edward Van Halen himself, in a special presentation. Earlier, he was Edward's guest at a private party, where he mingled with such illustrious musicians as Neal Schon, Billy Sheehan, Mark St. John, Jeff Golub and John Ashton.

Finally, Michael turned the tables on Edward, presenting the guitarist with a sculpture he created of Edward playing the guitar!

GUITAR would also like to extend congratulations to Michael, and to all the other winners of our Giveaways. Tune in next month when you can win a chance to jam on stage with Ozzy!



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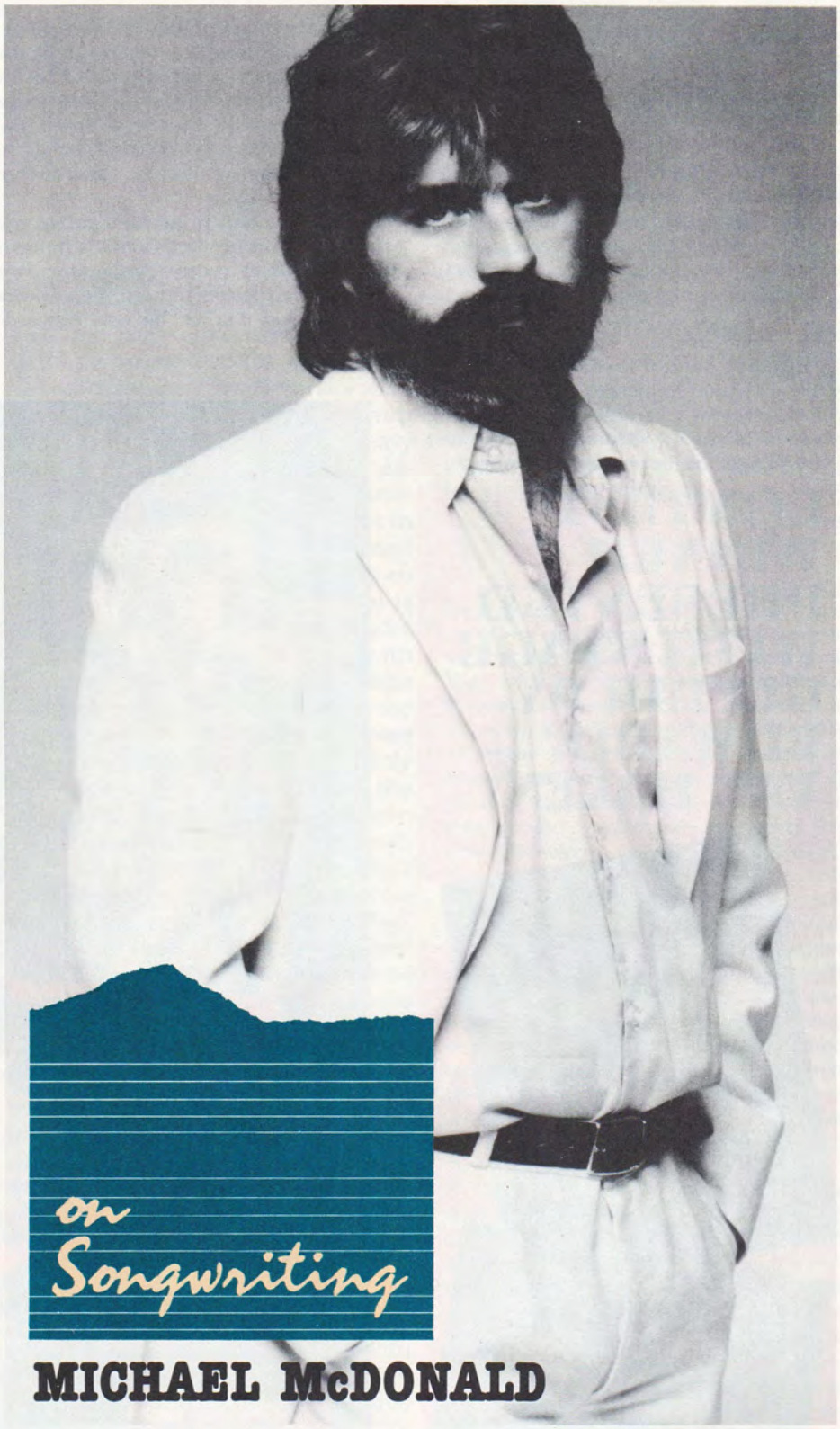

on Songwriting

MICHAEL McDONALD

Steering the country/rock Doobie Brothers in a white-soul direction, Michael McDonald contributed such classics to the literature of pop as *Takin' It to the Streets*, *It Keeps You Runnin'* and *You Belong to Me*. In collaboration with Kenny Loggins he wrote the moving *This Is It*, and the Grammy winning *What a Fool Believes*. Lately he's been heard on the charts with the funky *Yah Mo B There* written with James Ingram, Rod Temperton and Quincy Jones and produced by Quincy. "Making records with Quincy is a special experience," McDonald says. "He's an overflowing inspiration—a real motivator. You sit back and marvel at how he gets things together. I think it's Quincy's talent as an orchestrator that makes him a brilliant producer." Michael was inspirational, too, as he shared his thoughts on songwriting.

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It still amazes me to stop and remember the time when I was about eight years old, walking through the hallway of the building where I lived in St. Louis and knowing right then and there that I would write songs. I'd make up songs and sing notes to myself and I'd think, "Hey, I can do this just as well as those other guys."

The first song I ever completed was one I wrote with my father called *My Heart Just Won't Let You Go*. He wrote lyrics and I composed the melody. I'm now the type of writer who has a million vague ideas and hopefully some of them will combine into a song or two worth recording. I don't really write at any particular place or time. Rather, it's an ongoing process for me, and I try to remind myself to get back to an idea when I have a spare moment. I really don't complete that many ideas, but when an album comes up I know I have to start finishing what I think are the good ones that I've been hanging on to, and to come up with new concepts, melodies and lines that are better. I just keep writing through a lot of ideas until it really comes time to start finishing them as songs.

INFLUENCES

I think my really early influences were show tunes by Oscar Hammerstein and Richard Rodgers. I guess I love those songs to this day because they're a great cross-section of pop and serious music. In pop music today almost anything goes, and that wasn't the case back then. The songs really had to relate to their surroundings—to the play they were in. And composers borrowed more from classical music in intelligent ways.

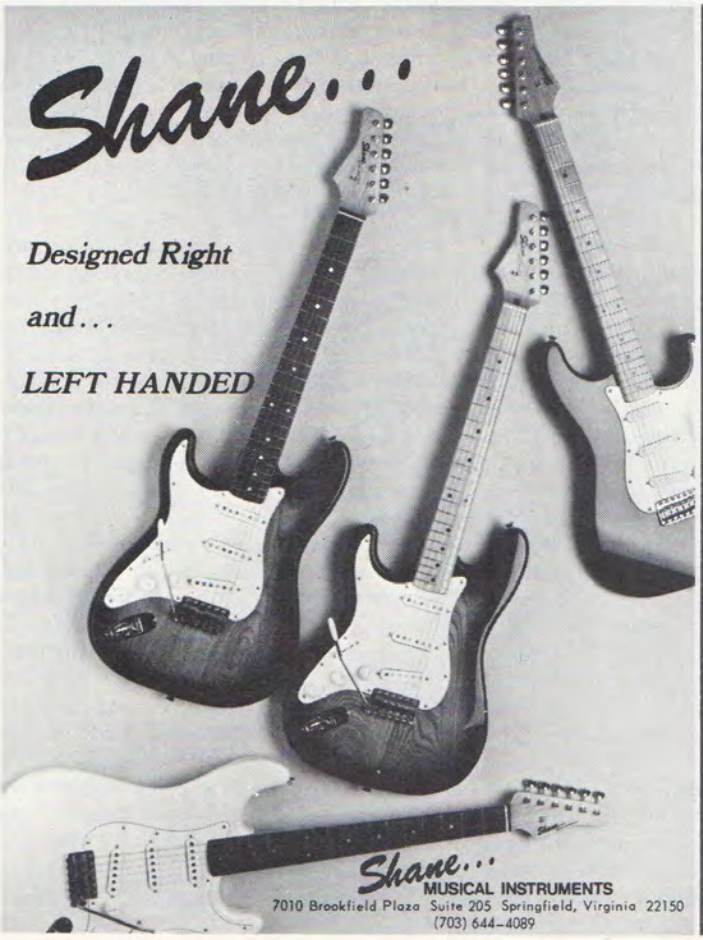
My two biggest heroes when I had just begun to work at pop music myself were probably Burt Bacharach and Hal David. Even today I marvel at their material. They were so inventive, doing things that simply had never been done before. I've researched it a lot as a producer because those songs really lend themselves to what's going on today.

SONGWRITING SITUATIONS

Co-writing is a really worthy experience. As a writer you develop your own way of doing things, to the point where it may get you into a corner because you just naturally fall into those techniques. It's the quickest way to get an idea. But then you can't understand why you're getting into a rut writing the same thing over and over again. You want to grow—that's the main thing. You want to stay a student but you can't do that on your own. So I value my friendships and my collaborations with people as producer and songwriter. Those roles tend to make me grow, although, at times, they've also made me lose sight of myself, which is another struggle. You've got to stick close to the point—what got you into this? Sometimes I catch myself trying to imagine what I felt the first time I was in a studio. I don't know if I can ever feel that way again. But I do know you're never going to keep that basic thrill if you do the same thing over and over, which is the trap a lot of artists fall into. You just wear it out and use up your own resources and become paranoid about other people, rather than working with them and staying open.

Even though I've been performing and producing, I'm most comfortable now as a writer. I can get lost in writing and all of a sudden somebody comes to me and says, "You're going on the road, it's time to start playing now," and that image of myself isn't readily there for me to accept. Now if someone were to say, "Hey, stop what you're doing because I really need your help to write something," well, that's easy for me to assimilate immediately. ■

Excerpted from ASCAP in Action. Used with permission of ASCAP and Michael McDonald.



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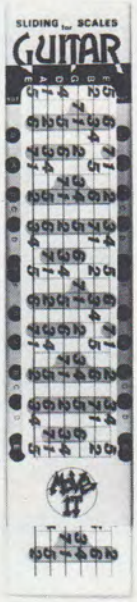

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John Stix

OPEN EARS
Practice part 2

by Steve Morse

Here's a time-saving device for practicing that I discovered long ago. If you've got a three or four minute piece, the only reason to go all the way through it is for memory practice, so you don't forget it. Generally, that's not been a problem for me. It's usually not a problem for anyone who has played a tune more than a few times and who can hear the music in his head. Because of this I like to do the memory work when I don't have the guitar with me. For instance, if I'm driving or waiting around or anytime I can just use my mind, I go through the music in my head. I physically see my hands playing the guitar. Another way to get to know the instrument better is to imagine your hands playing a familiar tune in different positions than you normally play it. If you know the melody you can figure out different fingerings in your mind and then go to the guitar after having not touched it and play those different fingerings. It may not be up to speed, since your fingers haven't played them before, but you won't be stabbing in the dark.

Another time-saving device for practicing tunes and parts is to go through them three or four times and find out where the mistakes happen on a regular basis. Wherever they happen, isolate them and just work on them. Any place you're not comfortable, take that section and make an exercise out of it. I have about five minutes worth of parts that are the select weak links in the chain. Those are the ones that always give me trouble and I'll practice them separately. Of all the parts I do I know which fall into my general routine technique, and which will need extra attention. Sometimes I'll play them slowly or in syncopated rhythms. Playing with a metronome at all speeds will also help. Generally, go for the weak links that you don't have confidence in.

Usually, after I've finished playing guitar or have run out of time during the day, I'll just be imagining music and playing it on the guitar. It doesn't have to be extremely complex stuff either. One way to develop the mind's eye kind of practice, is by listening to the radio and imagining every melody you hear being played on the guitar.

You have to be careful that you don't just play the scales you practice as part of your performance. This means that part of what you practice should be music. This could be transcribing things you like and learning them on guitar, or learning what you already know in different positions. This is especially good for melodies. Soloing is most successful to most of us when it's melodic. Learning melodies which have stood up under some critique and have been pronounced agreeable, is always a good thing. Learning to play melodies all over the fingerboard to whatever you hear in your mind is the best way to learn to improvise. You'll learn to see it in your mind's eye when you're not playing guitar.

The idea is to see groups of chords that will fall into one category of a mode or scale and in the next group of chords to see the relationship between them, and recognize what's different about this next mode or scale from the last one. So rather than orient yourself to a whole different thing, you say all I need to know is that from the key of C to the key of G I should add an F♯. I just think in terms of what changes there are in the new tonality. That way whatever position you're in you'll automatically relate to it.

One of my favorite exercises to tell people about is to play over chord changes in one position. Say you are playing G, D, Em and C. Start in the third position and play over the chords. Then go to the fifth position and over those same chords. Now put your hand in the seventh position and play over the same four chords. This will force you to think about what notes are going to work, because you can't just slide up and down the neck to familiar patterns. It will force you to think and choose your notes. Stay tuned. ■

Greg Bowler

Donald "Buck Dharma" Roeser is a founding member of Blue Oyster Cult. He is working on his second solo album and the Cult's 13th.

GUITAR SECRETS

by Donald "Buck Dharma" Roeser

When you start to play leads most likely you'll begin with the blues scale played in the position of your bar chord. This means that if you start with a G chord you'll probably play in the position of the 3rd fret. When the chord changes to C you'll do the same forms starting on the 8th fret. If you're not sure of the blues scale, check out the fingering I'm referring to at the top of the Explanation of Tablature page.

An alternative to doing that which gives your lead phrasing a different sound and feel is to work off a different position altogether. An altered major scale without the 7th and 4th of the scale is a common variation for lead playing. In the key of A start with your index finger on the 2nd fret (F♯), then go to your pinky on the 5th fret (A). On the A string the notes are B on the second fret and C♯ on the fourth fret. Use your index and ring finger for these notes. Repeat the exact same fingerings on the D string for the notes E and F♯, and again on the G string to get the notes A and B. On the B string the notes are C♯ and E on the 2nd and 5th frets followed by F♯ and A on the high E string, also played on the 2nd and 5th frets. A nice bluesy touch can be gotten by hitting a C note and bending it to C♯.

Here's a riff based on this scale. Fret the E and A notes with your pinky on the B and E strings 5th fret. Pluck the two notes together with your middle and ring finger while holding the pick between your thumb and index fingers. Almost simultaneously, play the 4th fret G string pre-bent up a whole step to C♯. In a continuous motion, bend back down to B and pull-off to the index finger waiting on the 2nd fret (A). Continue to pull off to the open G string, then follow with a 4th to 2nd fret pull-off on the D string. End with your middle finger on the 3rd fret A string. Pull that note (C) and let it pop off to the open A string. A good place for this riff is in the 11th bar of a 12-bar blues progression, just before you go to the final V chord, in this case an E. ■

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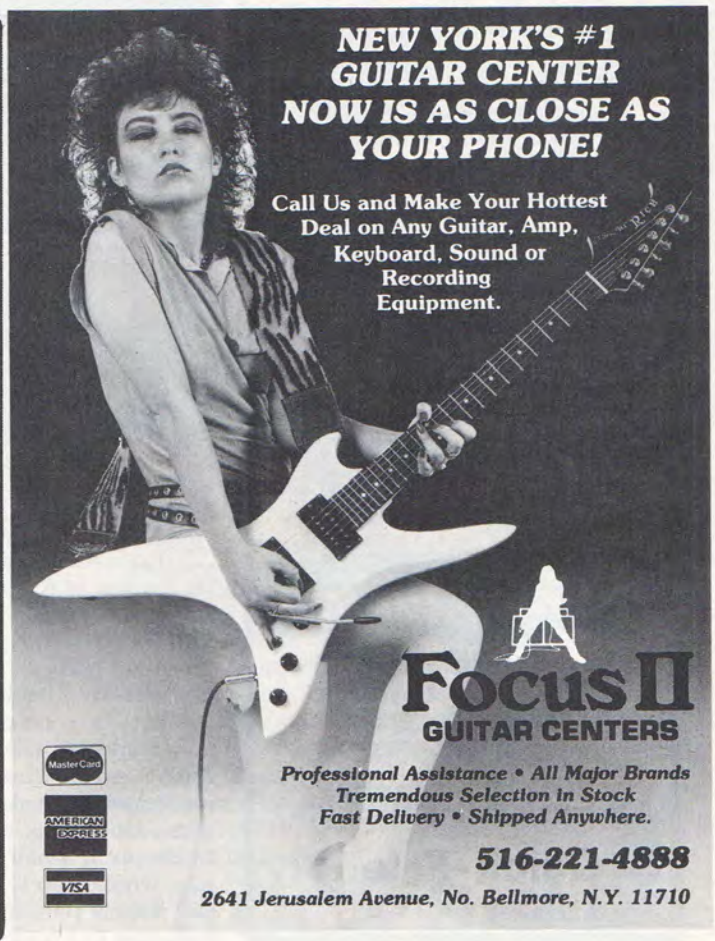

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BASS SECRETS

by Billy Sheehan

Welcome to the Bass Secrets column, where each month I'll share with you techniques and ideas that I've found useful in my own playing.

Bill Sheehan is bassist for the East Coast metal band, Talas, who have two albums out on Important Records. Sheehan has also performed, in the past, with UFO and the Michael Schenker Group.

A lot of players, myself included, play by envisioning patterns on the neck. When it comes to major scales there are only three patterns that I use and everything that I do around major scales is a variation of one of these patterns. Generally, your fingers are in a position to cover four frets, with one fret for each finger. With pattern one you extend it to five frets on one string. But to extend it to six or seven frets becomes impractical. Using three notes, with no more of a stretch than five frets per string, you come up with three patterns.

Pattern one is a series of whole steps. In the key of C major you start on the low E string with the note F in the 1st fret. Play this with your index finger (1). The next note, G, is played on the 3rd fret with your middle finger (2) and the last note, A, is on the 5th fret, played by your pinky (4). The B, C and D notes on the A string, 2nd, 3rd and 5th frets respectively, are also played with fingers 1, 2 and 4. This is finger pattern two, made up of a half step (1 fret) followed by a whole step (2 frets).

Repeat pattern two on the D string for notes E, F and G. Pattern three uses your index, ring (3) and pinky in the 2nd, 4th and 5th frets to get the notes A, B and C. So pattern three is a whole step followed by a half step. You won't be using these patterns verbatim in your bass lines all the time, but you will be using variations of them. They are excellent for making up exercises. If you can do these three patterns in every conceivable variation—ascending, descending, starting in the middle and so on you'll then want to do two notes in combinations.

Here's an easy one string exercise. Just play the outside notes of each string. It's F to A on frets 1 and 5 on the low E string. Then it's frets 2 and 5 on the A, D and G strings. Now let's try a two string combination. Play the G on the E string 3rd fret and B on the 2nd fret A string with fingers 2 and 1 respectively. Pluck them together and go to the A note 5th fret on the E string with finger 4, and the C on the 3rd fret A string with finger 3. Now pluck this combo. Just take this two part riff down one string and do both parts exactly the same, right down to the fingerings. The last part of this exercise starts as another repeat, but down another string. However, the final two notes to be plucked are a bit different. After simultaneously plucking the F and A notes on the D and G strings, you pluck G on the 5th fret D string with finger 4 and a B on the 4th fret G string with finger 3.

You may find the stretch between your ring finger and pinky a bit much at first, so just take the whole exercise up the fretboard until you feel comfortable. Remember, these and all of the ideas I will be sharing with you in the months ahead, are just points to start with. Experiment to make them your own, and let me know what you come up with. ■

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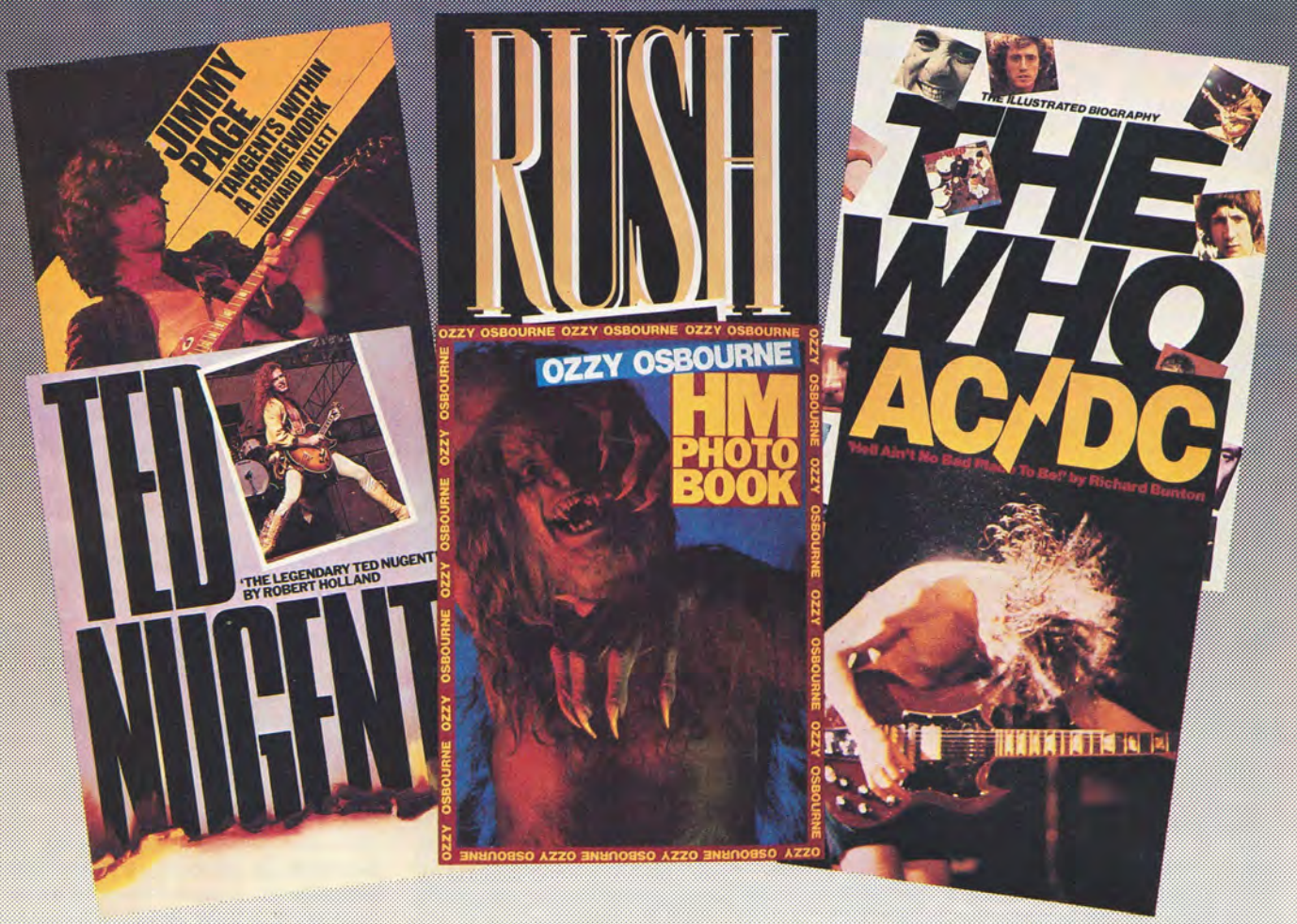

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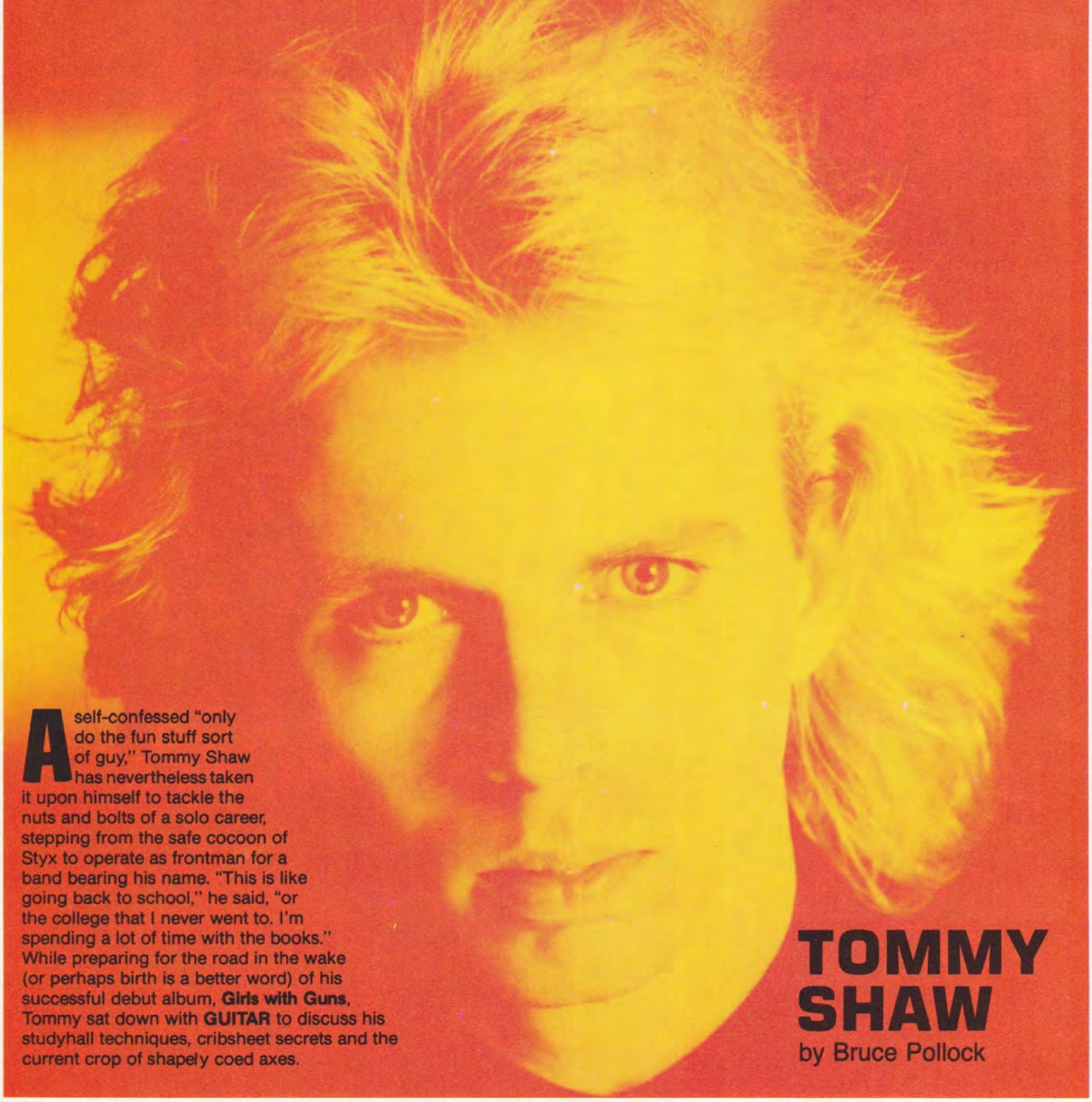


A self-confessed "only do the fun stuff sort of guy," Tommy Shaw has nevertheless taken it upon himself to tackle the nuts and bolts of a solo career, stepping from the safe cocoon of Styx to operate as frontman for a band bearing his name. "This is like going back to school," he said, "or the college that I never went to. I'm spending a lot of time with the books." While preparing for the road in the wake (or perhaps birth is a better word) of his successful debut album, **Girls with Guns**, Tommy sat down with **GUITAR** to discuss his studyhall techniques, cribsheet secrets and the current crop of shapely coed axes.

TOMMY SHAW

by Bruce Pollock

I always had a problem with my self-esteem. I tried to get into bands that I felt had better players and better everything than me, so I could learn from them. The first thing I did when I left my home town in Alabama, right after high school, was to go to Nashville on a whim. It was an offer to rehearse with a band. I heard this agent say to somebody that I was the best guy in the band. That freaked me out. I don't want to be the best guy in the band. So I went out looking for another band, and I found a seven-piece band. We had two guitars. We had a horn player who doubled up on other instruments, and a power drummer, who put his drums right up front. He was like a lead drummer. I always felt like I was the number two guitarist, even though I got a lot of attention. I guess it was my Southern upbringing. Humble to death. Disco was what brought an end to that band, and our attitude about playing other people's music. We tried to do as much of our own music as possible. We stayed broke more than I ever stayed broke in my whole life. We didn't have any recording contract; all we had was an attitude. We had no regard for business or survival or anything. It was just the band and keeping it together. It was while I was in that band that I got noticed by someone in Styx.

When I went to Dennis' house for the audition, I didn't expect the band to be nearly as good or as bright and talented as they were. They had just recorded their first album for A&M, and they had a tour booked that was going to be playing small stages in medium-sized cities in the West and Midwest. They were still driving around in a station wagon from gig to gig, all in the same car, with the luggage piled on top. They played me some of the music from **Equinox**, and I was just speechless.

I sat down at the piano and they gave me the highest part in *Lady* to sing, and I belted it out with them. I didn't even pick up a guitar. They had a guitar there, but I never picked it up. I played them a couple of demo tapes of mine and that was it.

SUCCESS

Success affects your progress as a guitar player. More than that, it limits the amount of new material you play. I went from learning five or six new songs a week, to learning about 12 songs and playing the same ones for years and maybe adding one or two more of them every year. Your ear tends to get a little sloppy. I like to go out there and jam every once in a while; go out and put my ear and my spontaneity to the test. I quit doing that a few years ago—I just went through a phase where I didn't want to do it anymore. But I started doing it again. I go out to a club, drink about five or six beers and get up the nerve to ask if I can go up on stage. Then I just close my eyes and start playing. It's not exactly like that, but pretty much. You walk up to strangers and just start playing a riff, and if they know how to jam, next thing you know you're into it, and I'm just up there making up a bunch of words. The blues are the best way to do it. There are a couple of blues clubs in Chicago that I'll go to, a couple in New York, where you can jam until the early hours of the morning. I had some good times doing that.

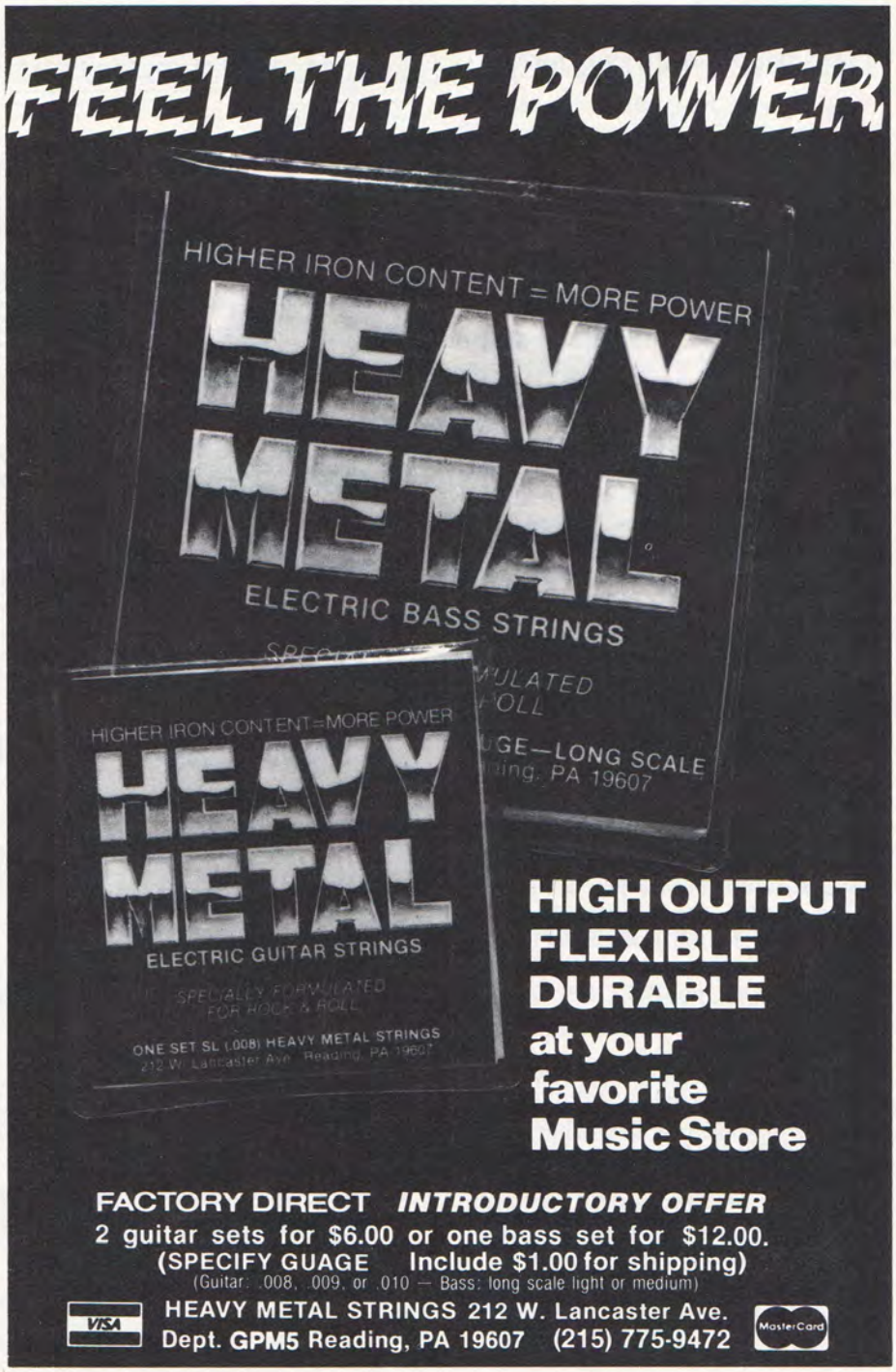
GUITARS

I played so many different styles of music when I was growing up that I never really stuck to any one particular style long enough to really have that be my sound. I guess my guitar has always had a certain sound to it because I notice even when I switch guitars it winds up sounding pretty similar. But whenever I switch guitars it's like meeting a new friend. All of a sudden there's ideas that come up on it. After a while that one wears out and it just becomes another guitar to me, so I'll try something else that's new. It doesn't always work, but if I find a new guitar that seems to be an improvement it's love at first sight. Right now my sweetheart is the Charvel I play on the new album. I haven't had it on any of my videos, cause I won't take it on a plane. I keep it at home in the case and take it out and play it there. I've always been of the school that I'm not going to take some valuable or vintage guitar and go on stage and trash it, cause I wind up beating my guitar too badly. I get new, good guitars or slightly used guitars, but I wouldn't take a real nice Les Paul or a real nice Telecaster or an old Strat out on the road as my main guitar. I've got a Guild acoustic that is so special I hate to even play it. I hate to take it out of the case. It's real pretty and it's feathered. What I mean by feathered is there's a seam down the middle and you have mirrored grains on either side.

MOTIVATION

When I haven't had a guitar in my hands for a week or two (which is about the longest I'll ever go) I'll kind of pick one up and play the first thing that comes out. A lot of times I'll write a song that way. If I'm badly out of shape I start on some little exercises. But I tend to go to different songs. *Never Say Never*, from **Cornerstone**, is a good thing on acoustic, because it's hard to get to those positions.

I'm constantly reacting to things. I'm motivated by what's going on around me. When I start to approach something I feel the heat of it. Right now the test for me will be to try and cover all the guitars by myself. I've done it before in clubs, where I have to play rhythm, back myself up and then play lead so you're not missing the guitar for the rhythm. I'll be out there playing for 50 minutes. I'm going to play as many songs as I can and not get too self-indulgent, because I'm going to be playing to someone else's audience. That will be a test in itself. But I'll pass it. I'll just have to get so pissed-off at myself that I get out there and work on it. ■



by Andy Aledort

THE BACH INFLUENCE

Hi there. Just relax ... put your head back ... here comes the drill! This is the first installment of a new column designed to get you more in touch with guitar styles and techniques, along with music in general, and to bridge the gap between yourself and the printed page. This month we're digging into J.S. Bach, whose beautiful melodic inventions have been adapted by a wide variety of rock guitarists, including Yngwie Malmsteen, Michael Schenker and Jeff Watson, and on the jazz side, Pat Martino and Joe Pass. The most alluring things about Bach's melodies are their absolute order, and their perfection and variation in describing chord changes. Also, they are great exercises for developing fingering technique and speed.

We begin with an excerpt from the *Gigue-Partita #2 in D minor*, written for solo violin. STAFF 1 begins in II position (first finger on the second fret), and you'll notice the use of hammer-ons, pulloffs and open strings; this is to create a "legato" (smooth) sound. Also, notice that the chords that the lines describe have been included. It is very helpful to think about the melody in terms of chord changes, as this shows you the logic in the progression of the line. Bar 2 employs a wide stretch (the pull-off in the 3rd beat). Using the fingering 4,2,1 is the most comfortable for me (FRET HAND—1-index; 2-middle; 3-ring; 4-pinky). You can use 4,3,1 if you like.

In STAFF 2, Bach establishes the sextuplet as the primary rhythmic figure, and the best way to play this is to count six even notes for each beat (4 beats per bar). Pick each note. Move up to V position in the first bar, and back down to III and II position in bar 2, making all shifts as smooth as possible. Notice the brief reference to E half-diminished on the second beat, and the voice leading (C , B) into A7. Throughout all of these examples the voice leading is crystal

Gigue
Partita #2 in D minor

(excerpt)

Staff 1 (Dm) (A) (Dm)
mf II pos.

Staff 2
3. (Dm) (Gm) (C) (F) (B♭) (E∅) (A7)
V pos. III pos. II pos.

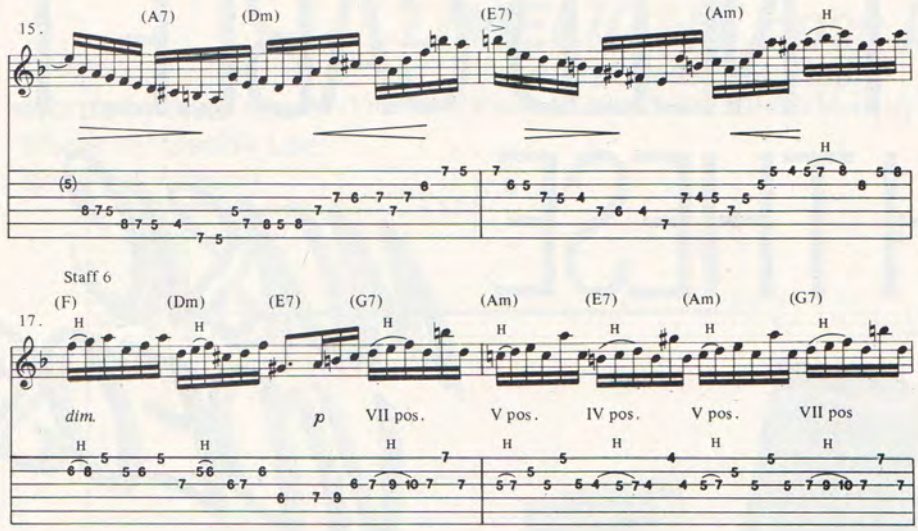
Staff 3
5. (Dm) (A) (Dm) (C) (F)
p V pos. VII pos.

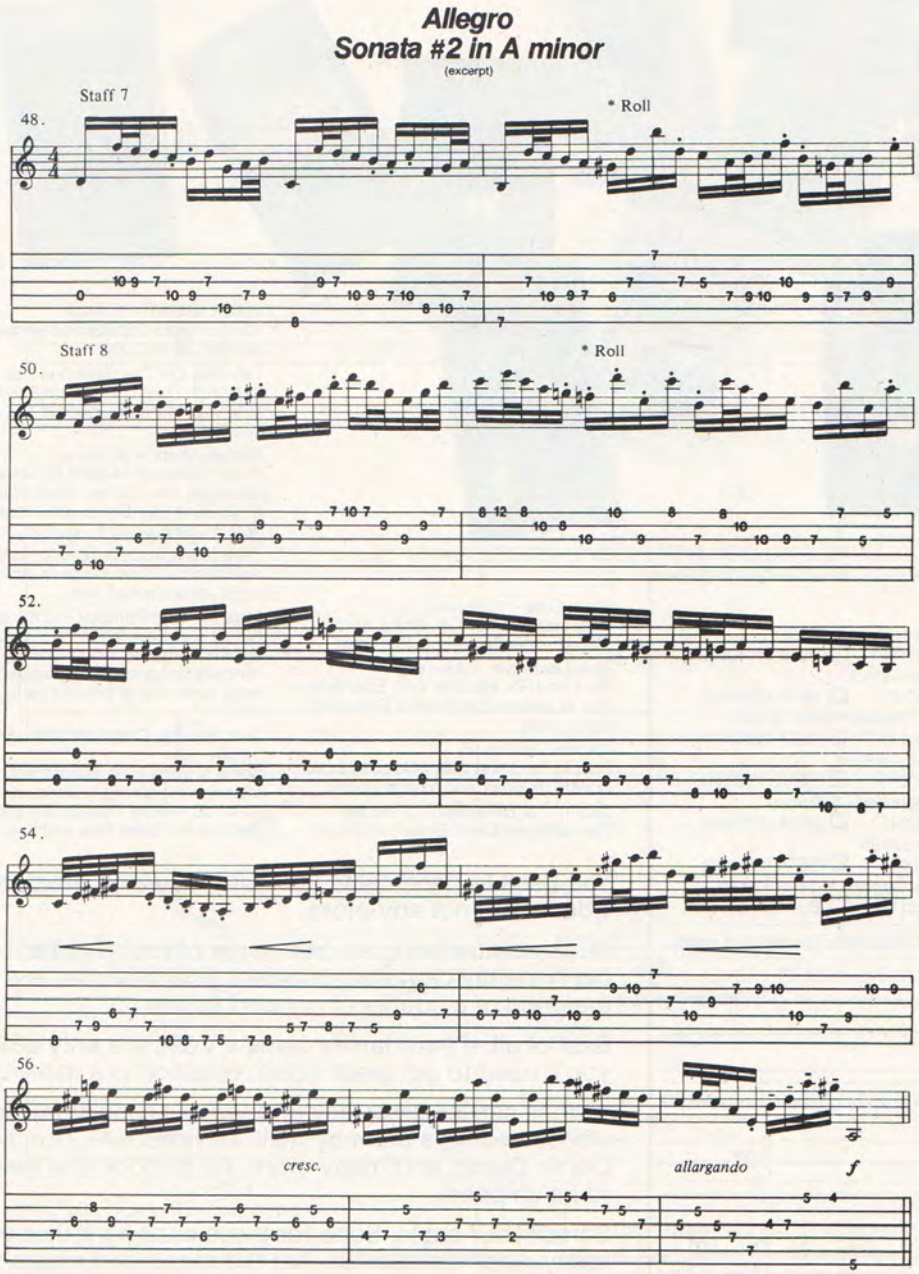
Staff 4
7. (B♭) (B♭o)(F) (Dm) (Gm) (C) (F) (Dm) (Gm) (F)
VI pos. V pos.

Staff 5
9. (B♭) (Gm) (C7) (F)
f

11. (C7) (F) (B♭) (E7) (Am) (D7)
p *f* VII pos.

13. (Gm) (C7) (F) (B♭) (Gm) (E∅) (C)
V pos. *dim.*

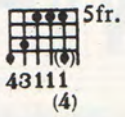




clear (voice leading is the use of passing tones to set up a new chord, or a new tonality).

In STAFF 3, bar 2, bar your 1st finger across the 5th fret for the first two beats; this facilitates the playing of the C arpeggio.

C



In STAFF 4, the number of chords increases, as the last 2 notes of each phrase signify the change. In bar 2, the last 2 beats describe an F chord with a similar fingering to the C arpeggio.

F

In STAFF 5 (bar 2, last beat) and in STAFF 6 (all of bar 2) I've incorporated barring and the playing of notes on non-adjacent strings. This is a great exercise for your picking hand, especially if you practice this at fast tempos.

I've used the *Allegro-Sonata #2 in A minor* to employ position shifting, wide stretches, and a fingering I call the "roll" (see STAFF 7,8). The "roll" is executed by fingering a note with the tip of your finger, and then "rolling" into a partial bar to play a note on a higher, non-adjacent string. In these two examples, roll back to your finger-tip to repeat the first note. The chords have been left out; see if you can figure them out.

All of this music can be articulated in a variety of ways.

First, pick each note cleanly and evenly. Then, add slides, hammer-ons and pull offs. Add some wrist vibrato and tremolo arm to accentuate. Then, add some "pinch" harmonics for expression. Add wah-wah chorus, echo, distortion, harmonizer, etc. Use any addition or variation to spark your own musical statement.

A brief explanation of terms:

● = staccato; note is shortened in actual value.

– = tenudo; "lean" on note—hold for full value and stress slightly.

> = sforzando; moderately sharp attack.

p (soft), mf (moderately loud), f (loud), dim. (get softer), cresc. (get louder), allargando (play slower and louder).

Play all exercises moderately to start (♩ = 80) and increase speed later.

Next month: the modes.

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TABLATURE EXPLANATION SEE PAGE 94

LIMELIGHT bass line

As recorded by Rush

Words by Neal Peart (From the album MOVING PICTURES/Mercury SRM14013)
Music by Geddy Lee
and Alex Lifeson

Moderate Rock (♩= 132)

Intro

5

Sl.

Sl.

B5 Asus2 E5

Verse

B(add4) G♯5 F♯5 E5

F♯5 E5 F♯5 E5 B(add4) G♯7sus4

* Play this note 2nd time

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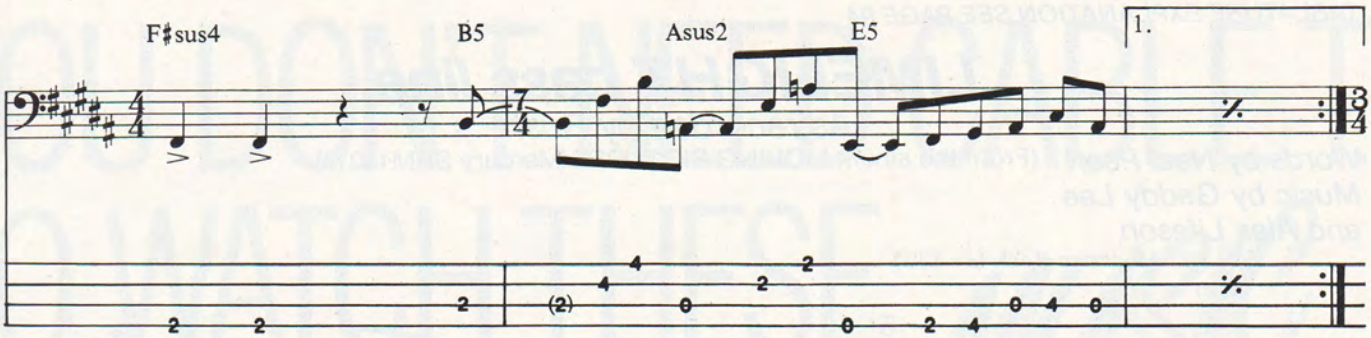
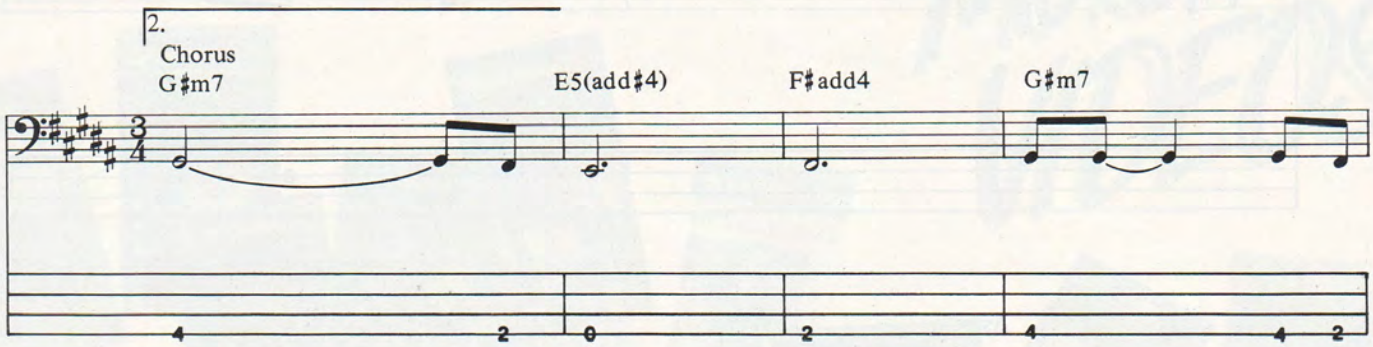
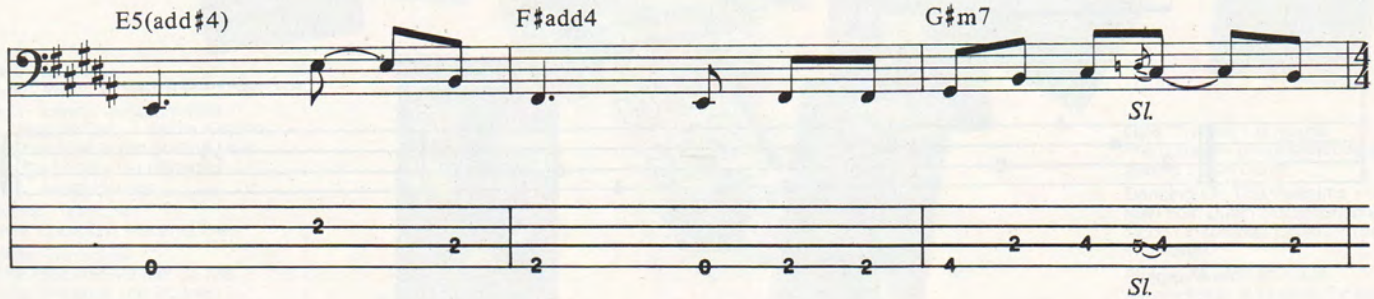
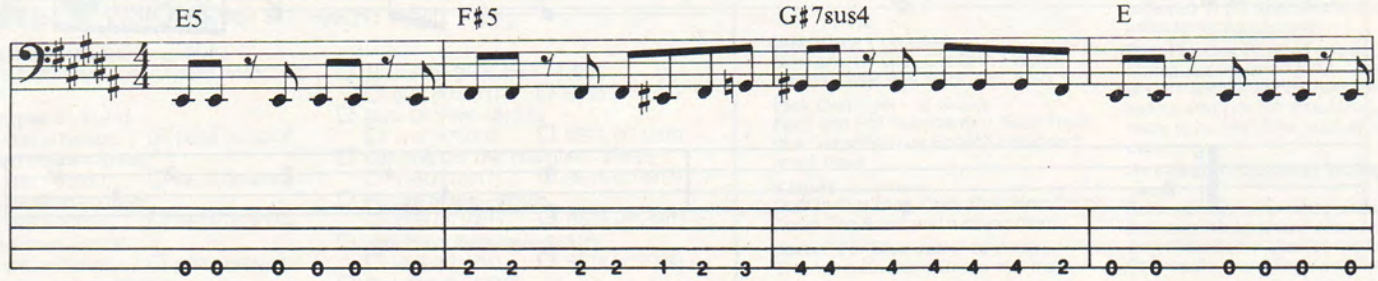
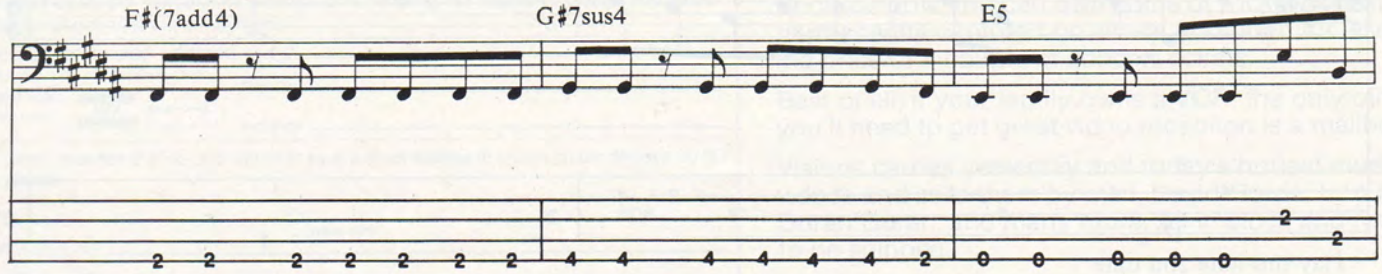
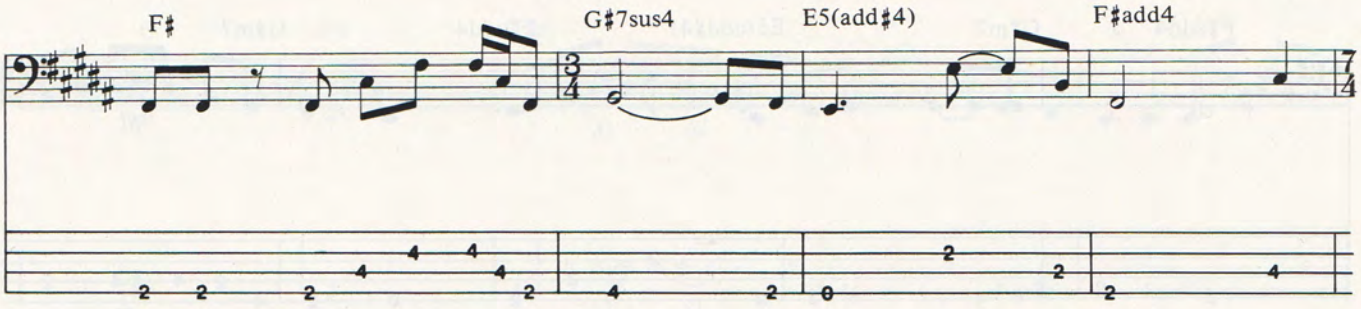

F♯sus4
B5
Asus2
E5
1.

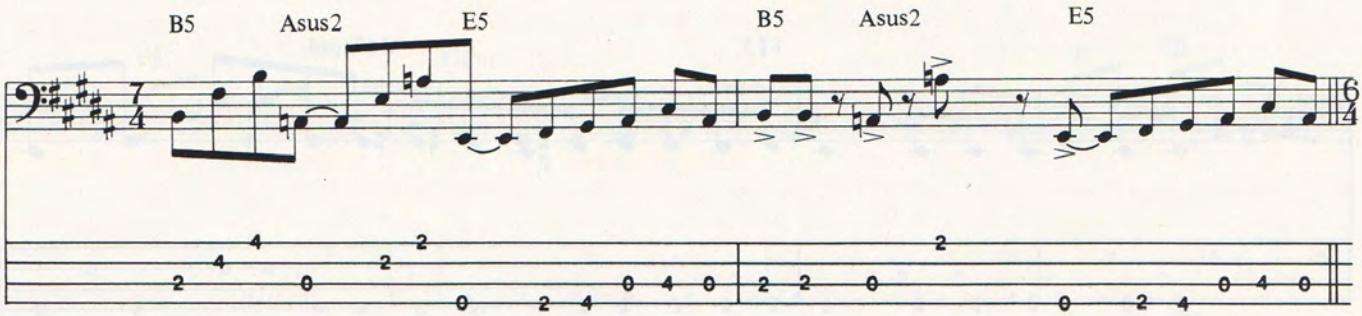

2.
Chorus
G♯m7
E5(add♯4)
F♯add4
G♯m7

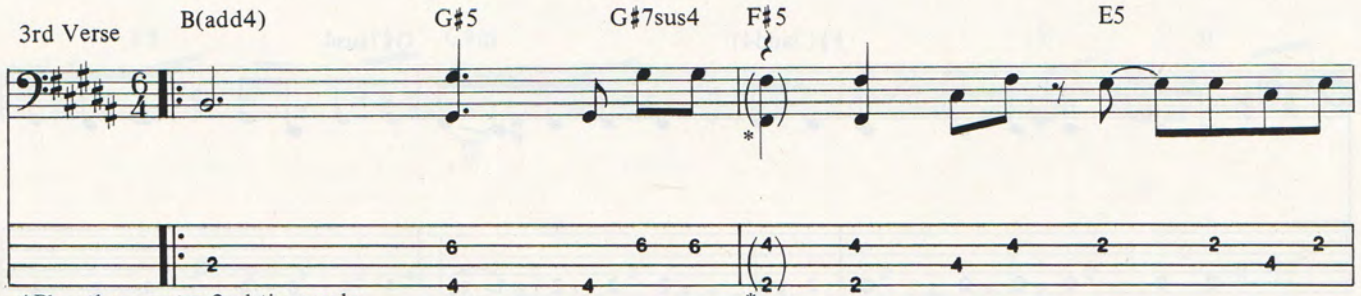

E5(add♯4)
F♯add4
G♯m7
Sl.
Sl.


E5
F♯5
G♯7sus4
E

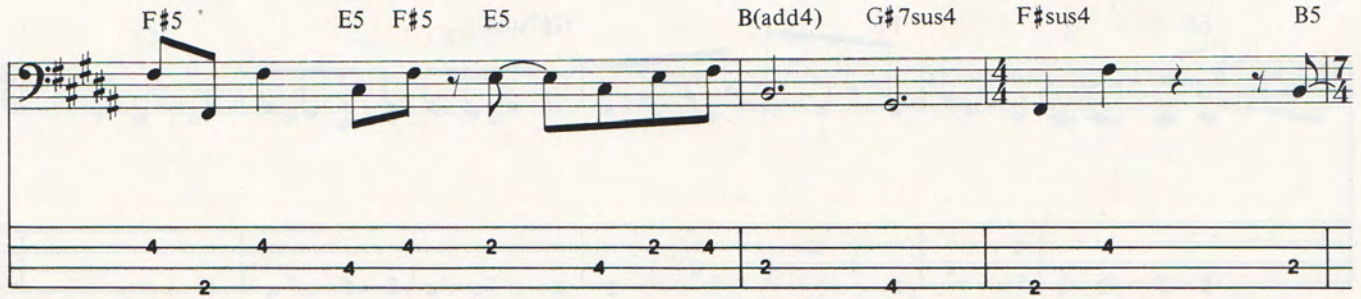

F♯(7add4)
G♯7sus4
E5

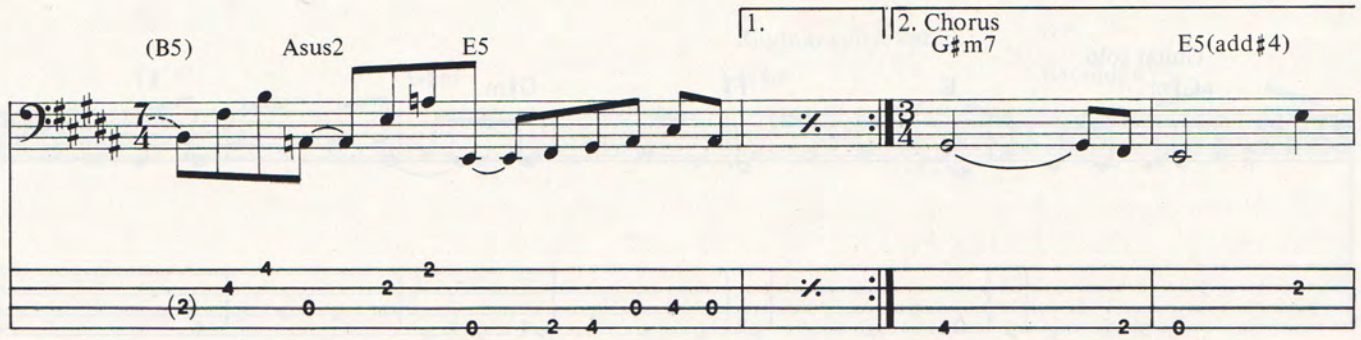


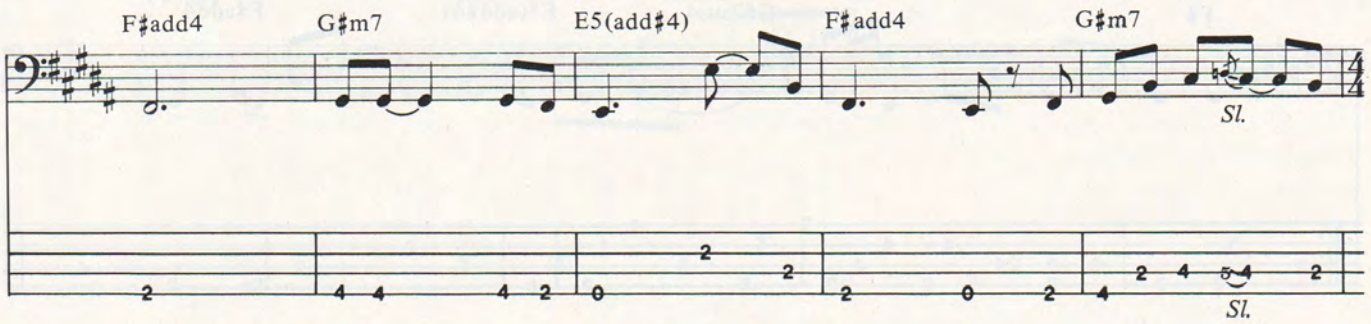


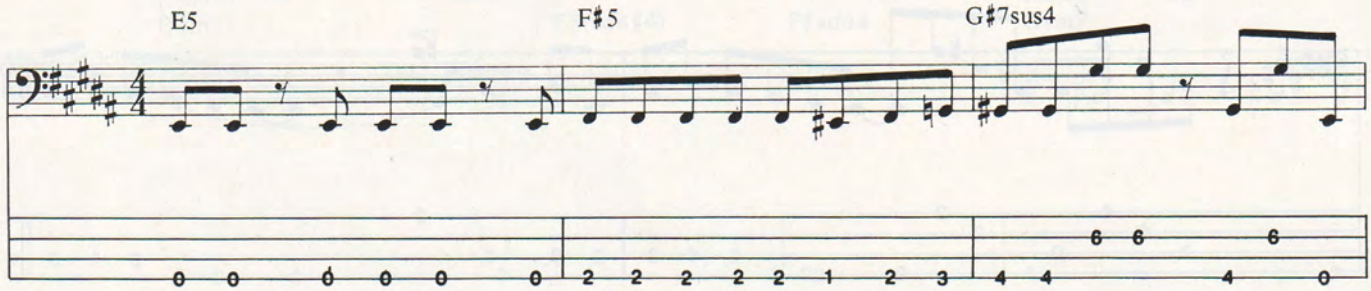


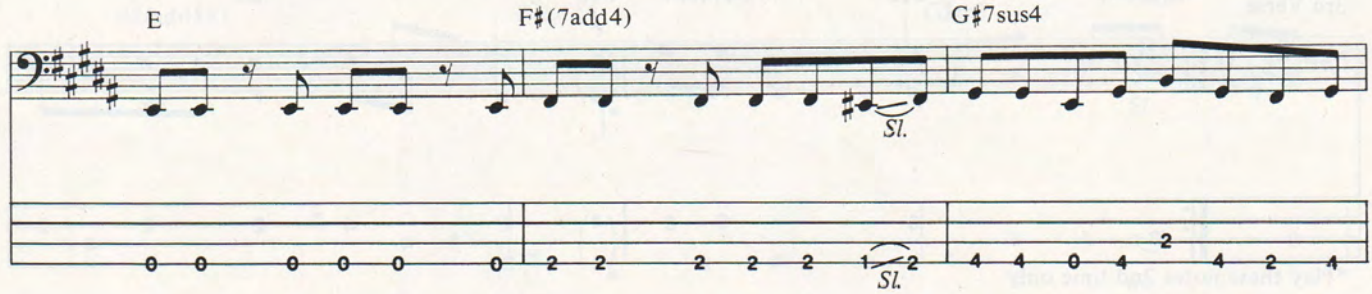
*Play these notes 2nd time only

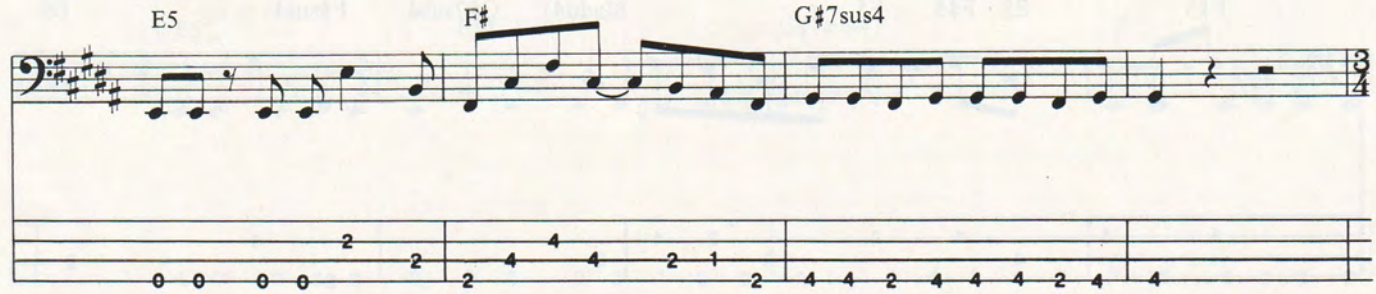


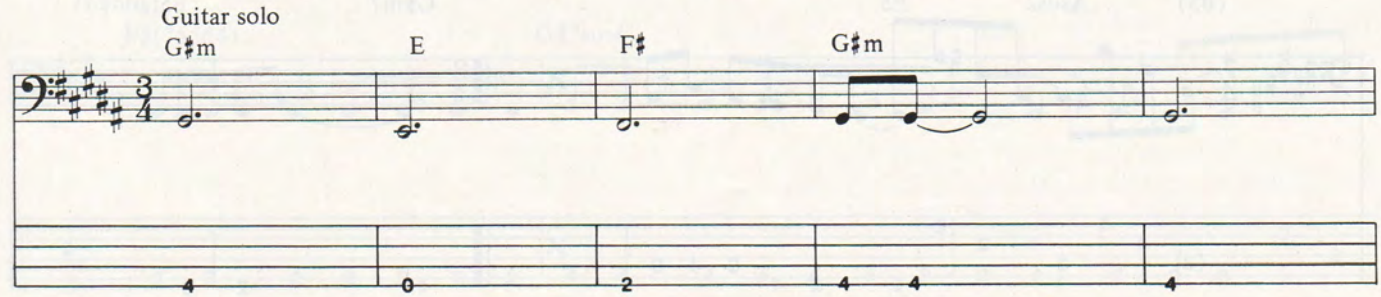


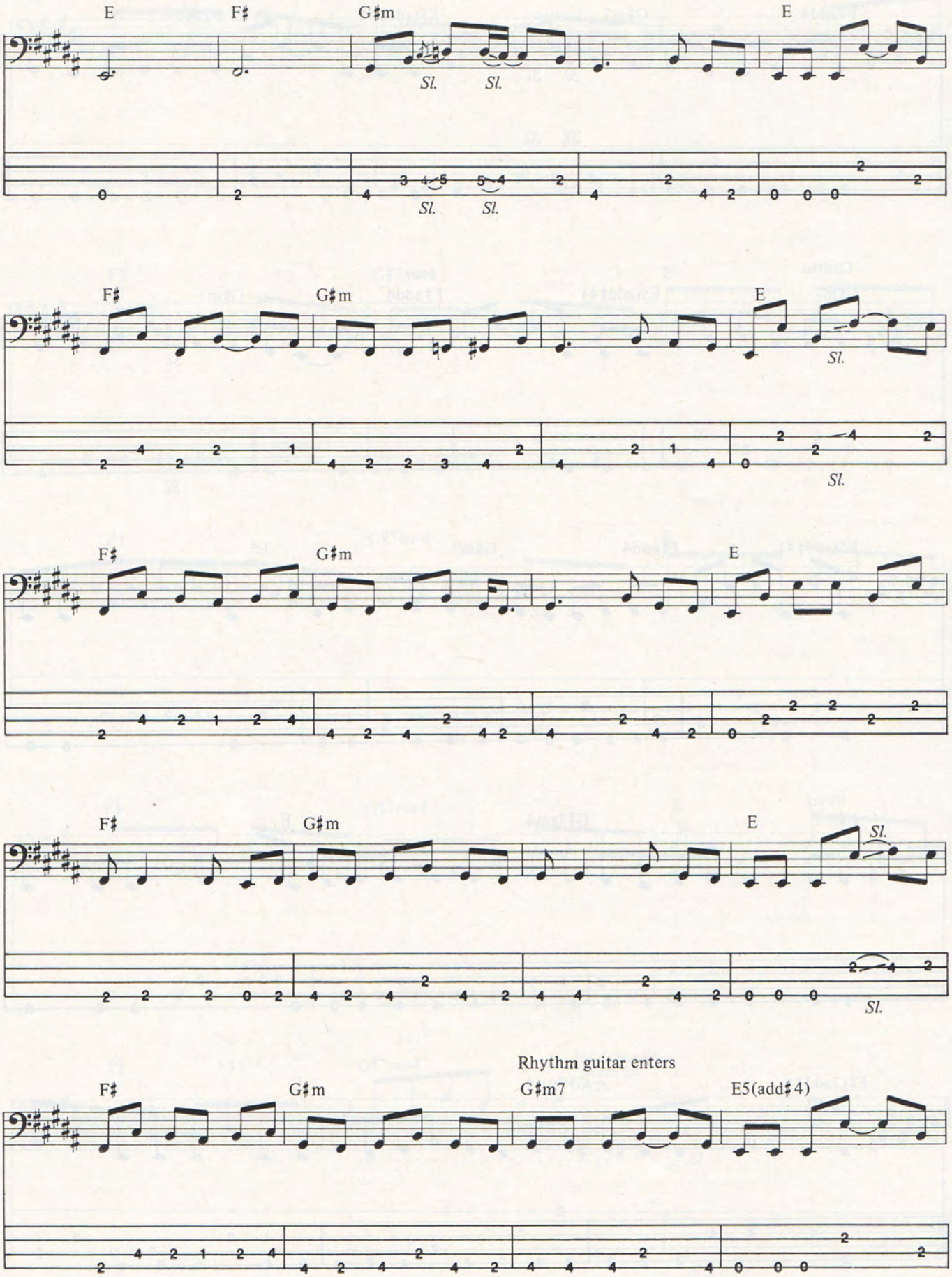

F♯add4
G♯m7
E5(add♯4)
F♯add4
G♯m7
Sl.
Sl.

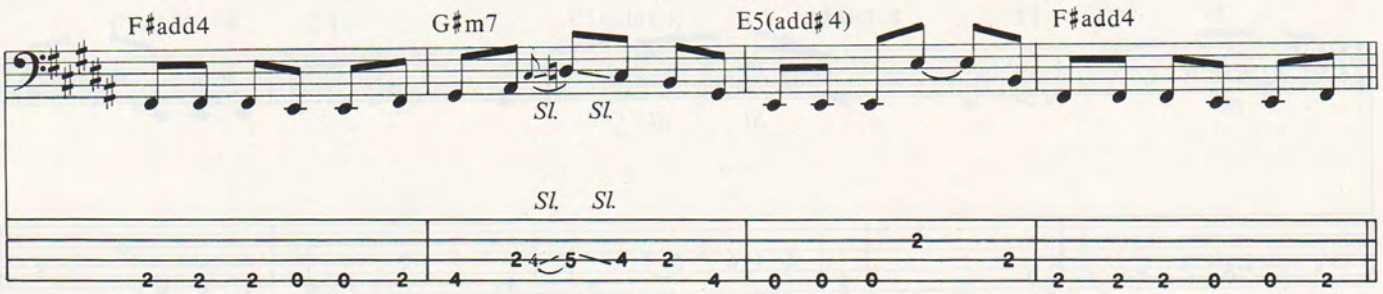

E5
F♯5
G♯7sus4

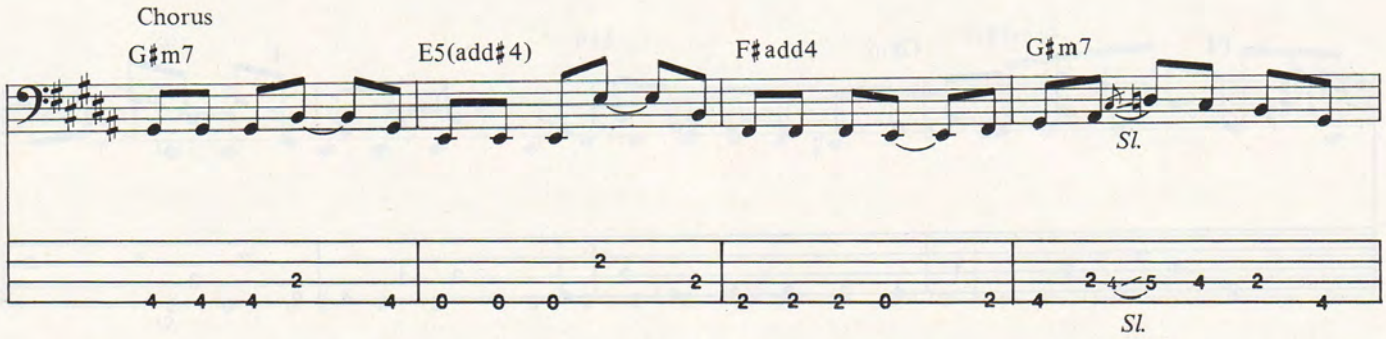

E
F♯(7add4)
G♯7sus4
Sl.
Sl.

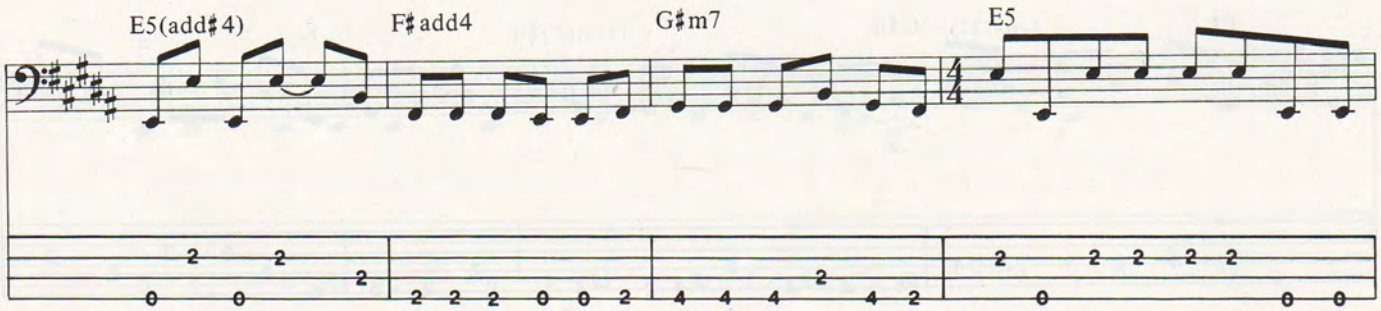

E5
F♯
G♯7sus4

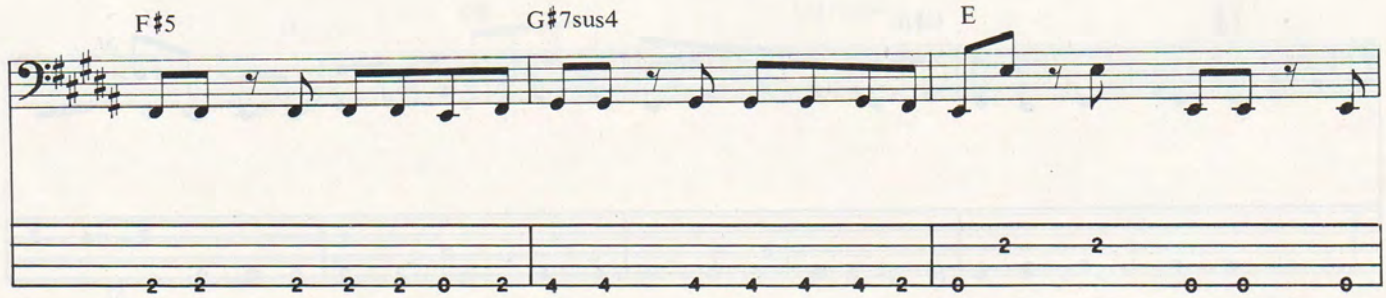

Guitar solo
G♯m
E
F♯
G♯m

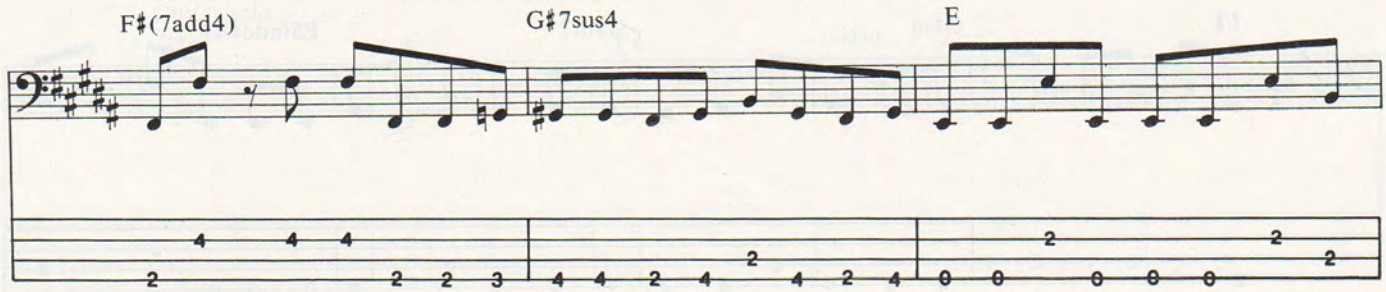

E
F♯
G♯m
E
Sl.
Sl.
Sl.
Sl.
F♯
G♯m
E
Sl.
Sl.
F♯
G♯m
E
F♯
G♯m
E
Sl.
Sl.
Rhythm guitar enters
F♯
G♯m
G♯m7
E5(add♯4)

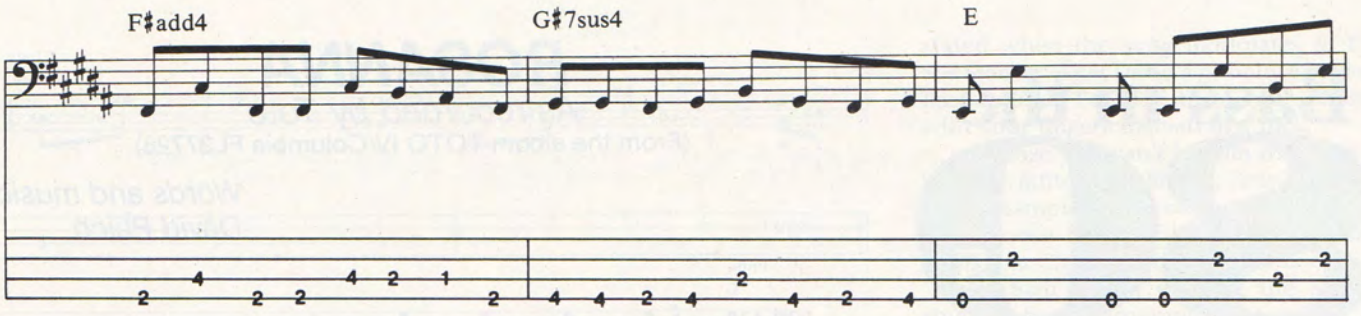

F♯add4
G♯m7
E5(add♯4)
F♯add4
Sl. Sl.
Sl. Sl.

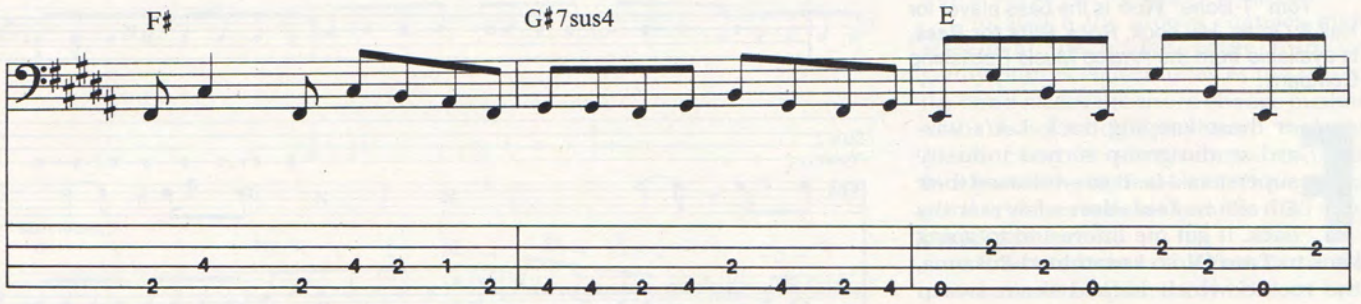

Chorus
G♯m7
E5(add♯4)
F♯add4
G♯m7
Sl.
Sl.

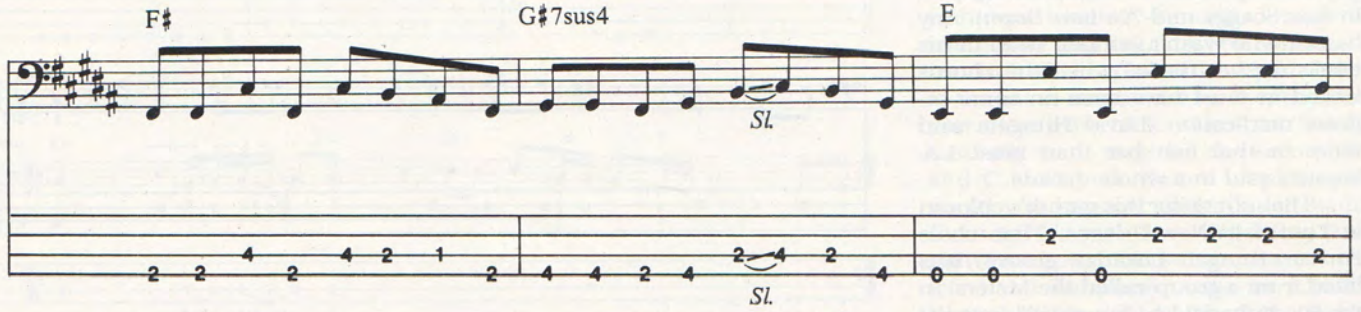

E5(add♯4)
F♯add4
G♯m7
E5

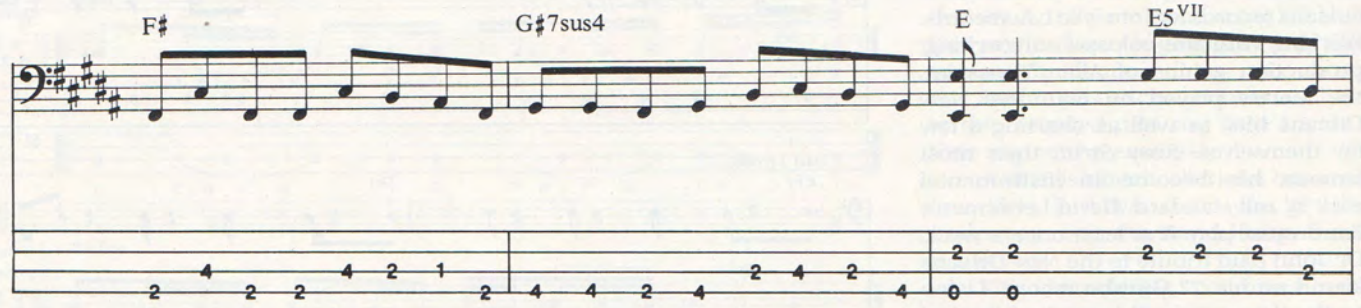

F♯5
G♯7sus4
E

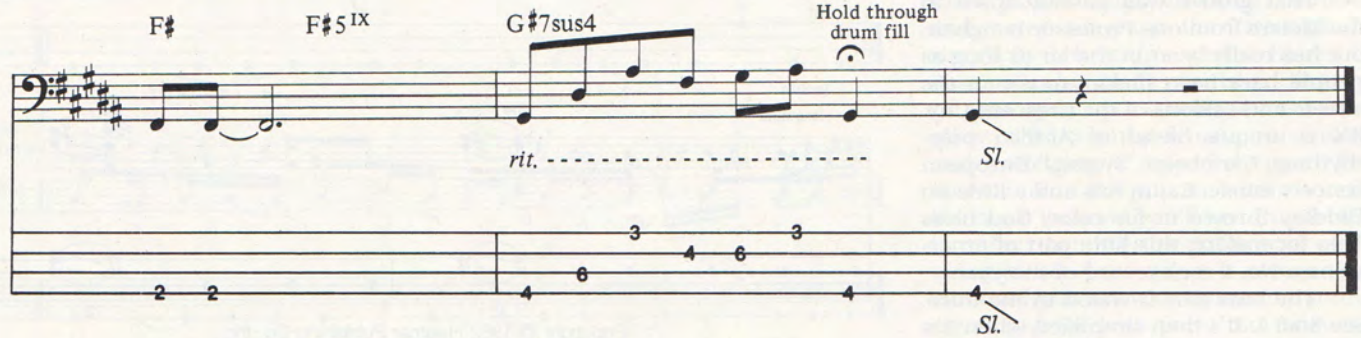

F♯(7add4)
G♯7sus4
E


F♯add4
G♯7sus4
E


F♯
G♯7sus4
E


F♯
G♯7sus4
E
Sl.
Sl.


F♯
G♯7sus4
E
E5 VII


F♯
F♯5 IX
G♯7sus4
Hold through drum fill
rit.
Sl.
Sl.

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

For those keeping track, L.A.'s wizard studio group turned industry superstars—ie. Toto—released their 5th album, **Isolation**, a few months back. It got me interested in going back to **Toto IV**, so I examined *Rosanna*, the record which helped them sweep the Grammys in '83. Founding member David Hungate was responsible for that great bass part (as well as the hooky part in Boz Scaggs mid-70s *Low Down*). Any bassist who wasn't stopped dead in his tracks (or her tracks) when the chorus kicked in must have been on some serious medication. David Hungate said more in that first bar than most L.A. bassists said in a whole decade.

The subtitle for this month's column is 'Toto visits New Orleans.' That whole Porcaro-Hungate-Lukather groove was lifted from a group called the Meters. In the 60s, guitarist Leo Nocentelli, organist Art Neville, drummer "Ziggy" Modeliste and bassist George Porter were to New Orleans records as Toto is to L.A. records. Working with the colossal songwriting/production genius of Allen Toussaint, the Meters played on countless New Orleans hits, as well as charting a few for themselves. *Sissy Strut*, their most famous, has become an instrumental rock 'n' roll standard. David Letterman's Band must play it at least once a week. Dr. John paid tribute to the New Orleans sound on his '72 **Gumbo** record. Listen to *Iko Iko* and you'll hear the identical groove on *Rosanna*.

That groove was passed down to the Meters from one Professor Longhair, but has really been in the air as long as people have been makin' music in the streets and saloons of the Crescent City. It's a unique blend of African polyrhythms, Caribbean "Swang," European concert music, Cajun folk and a little Bo Diddley thrown in for color. God bless Toto for making this little part of Americana a No. 1 rock record of the year.

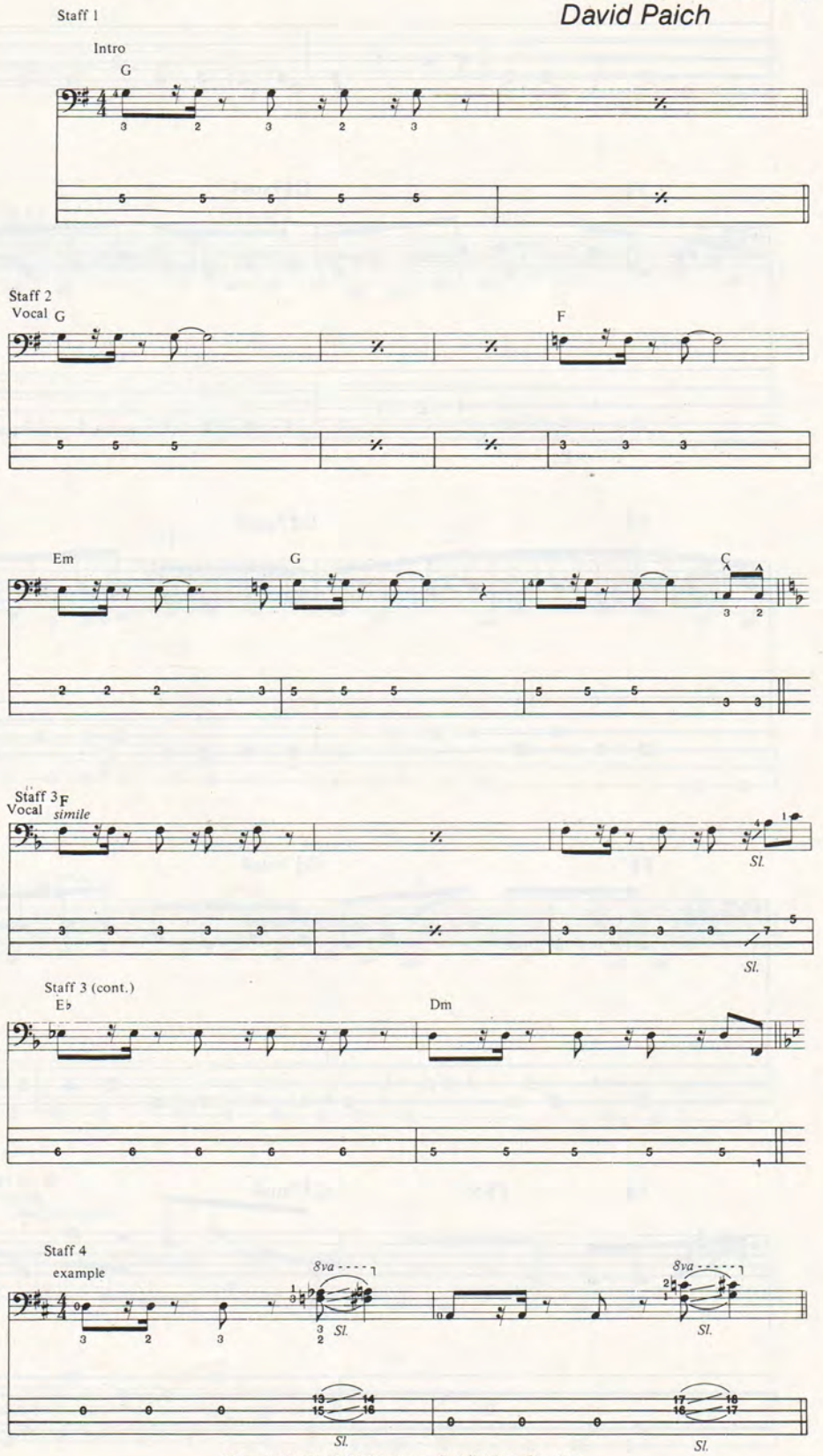
The bass part is stated in the intro. See Staff 1. It's then simplified when the vocal enters. See Staff 2. Then it's rein-

ROSANNA

As recorded by Toto

(From the album TOTO IV/Columbia FL37728)

Words and music by David Paich



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Staff 5
example

Staff 6
Double - time feel
Bridge
Gm
simile
F/A B♭
F

Staff 6(cont.)
Gm
F/A B♭
E♭
B♭
F

Staff 7
Chorus
Cm
E♭
B♭
F

Staff 8
example
(Cm)

Staff 9
example
P = Pop

Staff 10
example

Right hand - T = Thumb, 2 = index, 3 = middle

stated when the song modulates to F. See Staff 3. To get David's punchy Fender Bass sound, I'd play the whole chart with your fingers instead of a pick.

In case you can't handle the "minimalist" attitude in Staff 2, here's some other examples of the same New Orleans style groove. See Staff 4 for a few double stops a la Chuck Rainey or Will Lee.

In Staff 5 you're using the same rhythm, but alternating between the I and 7. In bar two is a signature Meters turnaround on the last two beats, which you'll see in the bridge to *Rosanna*.

In staff 6 the groove changes midstream at the bridge, while Hungate gently pumps eighth notes as the rest of the band makes the chord change pushes with David Paich's keyboard melody. Those constant eighth notes contrast nicely with the upbeat kicks. Then you've got the Meters turnaround (See staff 5.) in bars 5 and 6.

Now the kicker. This first bar in the chorus is one of the most brilliant bass parts I've heard in years. It's the best execution of a flashy triplet riff, and even though it's played with the thumb/pop technique in mind, it's easy to master if you isolate and focus in. See Staff 7.

In Staff 8 I've placed the triplet earlier in the bar as an exercise for the recorded part. Here's the trick: where you would naturally want to strike the second B and C (with your thumb or pick), you don't! You hammer with the left hand, then strike a note later. Try lifting your right hand away from the strings as the left hand hammers, same as Charlie Watts lifts his right hand off the hi-hat on two and four 'cause he's busy striking the snare drum with his left hand!! Practice slowly, till your hammering left hand (3rd or 4th finger) is getting strong, then turn up the tempo.

Staff 9 gets tricky on beat 3, closer to the recorded part and beat 4 adds a little pop to the exercise.

Staff 10 is a bitch, all triplet hammer-ons. Slow it down. Once you get this under your belt, the David Hungate part is a breeze.

This hammering combined with thumb/popping or a pick in a heavy rock manner is an invaluable technique. You must play through all these exercises and notes to grasp the "strength in simplicity" Hungate's part achieves in *Rosanna*'s chorus. By woodshedding one riff you open up a whole new world of other riffs, creating a new vocabulary and perfecting a new technique. The more comfortable you are with a hot riff, the more inclined you'll be to underuse it, rather than overuse it. Do your practicing at home, so when it comes time to record, you use your time in the studio creating great bass parts, not showing off hot licks. See you on MTV. ■

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GT55MM-2

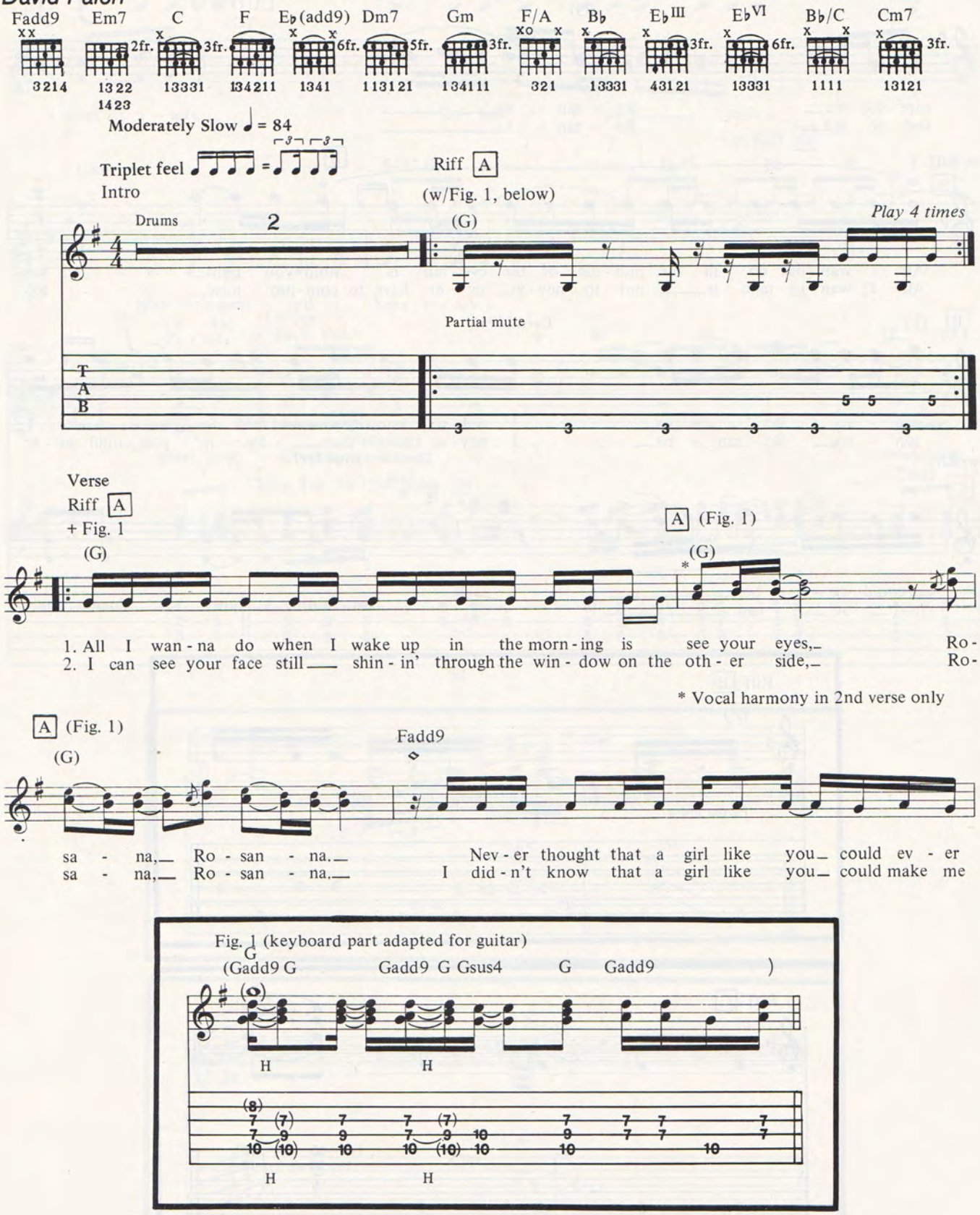
TABLATURE EXPLANATION SEE PAGE 94

ROSANNA

As recorded by Toto

(From the album TOTO IV/Columbia FL37728)

Words and music by
David Paich



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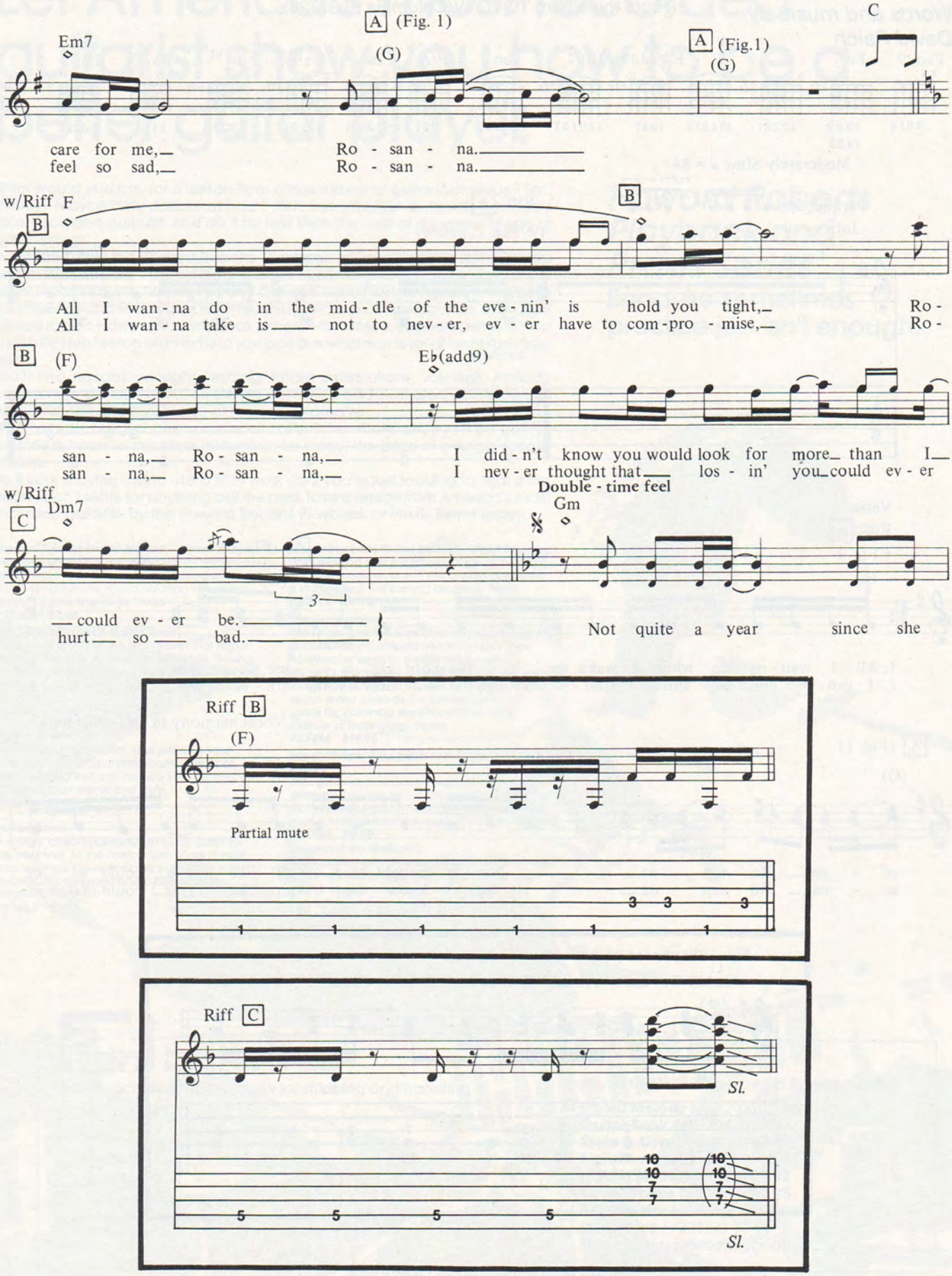
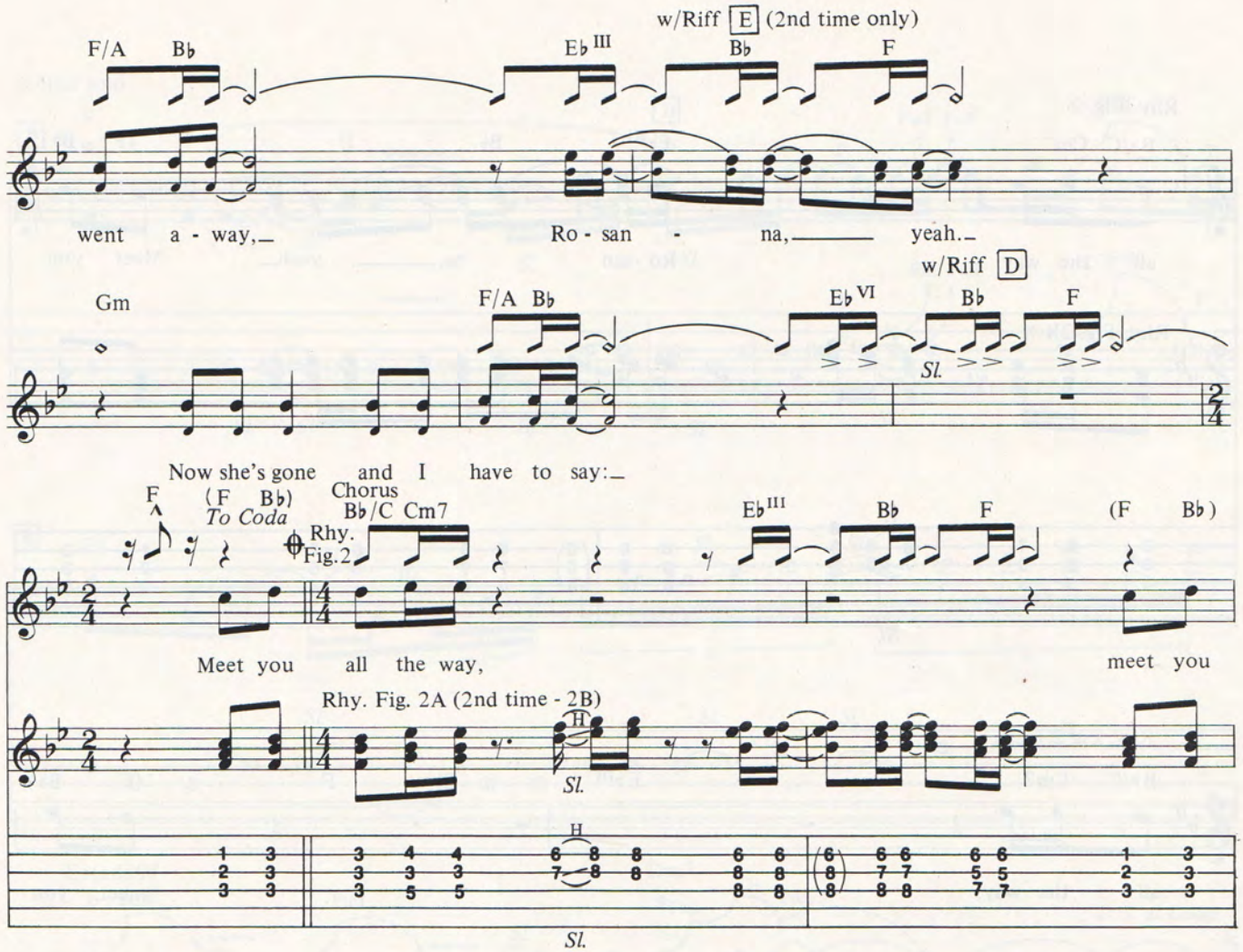
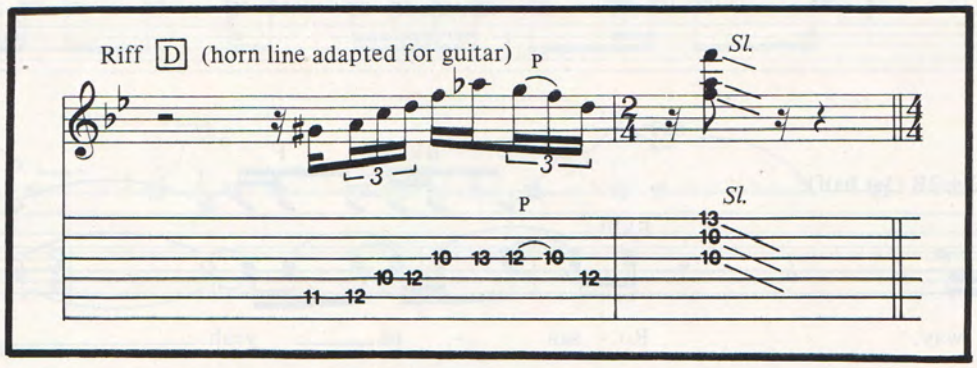
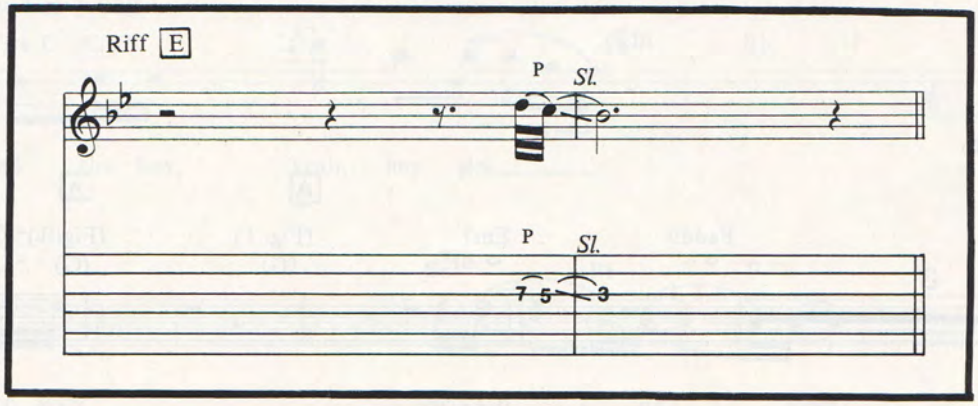

A (Fig. 1)
Em7
(G)
A (Fig.1)
(G)
C
care for me,
feel so sad,
Ro - san - na.
Ro - san - na.
w/Riff
F
B
All I wan - na do in the mid - dle of the eve - nin' is hold you tight,
All I wan - na take is not to nev - er, ev - er have to com - pro - mise,
Ro -
Ro -
(F)
E♭(add9)
san - na, Ro - san - na,
san - na, Ro - san - na,
I did - n't know you would look for more than I
I nev - er thought that los - in' you could ev - er
w/Riff
Dm7
Double - time feel
Gm
could ev - er be.
hurt so bad.
Not quite a year since she
Riff B
(F)
Partial mute
Riff C
Sl.
Sl.


w/Riff E (2nd time only)
F/A Bb
Eb III Bb F
went a - way,
Ro - san - na, yeah.
w/Riff D
Gm
F/A Bb
Eb VI Bb F
Sl.
Now she's gone and I have to say:
F (F Bb)
To Coda
Chorus
Bb/C Cm7
Rhy. Fig. 2
Eb III Bb F (F Bb)
Meet you all the way,
meet you
Rhy. Fig. 2A (2nd time - 2B)
H
Sl.


Riff D (horn line adapted for guitar)
P
Sl.


Riff E
P
Sl.

Rhy. Fig. 2

B♭/C Cm7 E♭III B♭ F (F B♭)

all the way, Ro - san - na, yeah. Meet you

Rhy. Fig. 2B

H Sl.

H Sl.

Rhy. Fig 2 + 2B

B♭/C Cm7 E♭III B♭ F (F B♭)

all the way, meet you

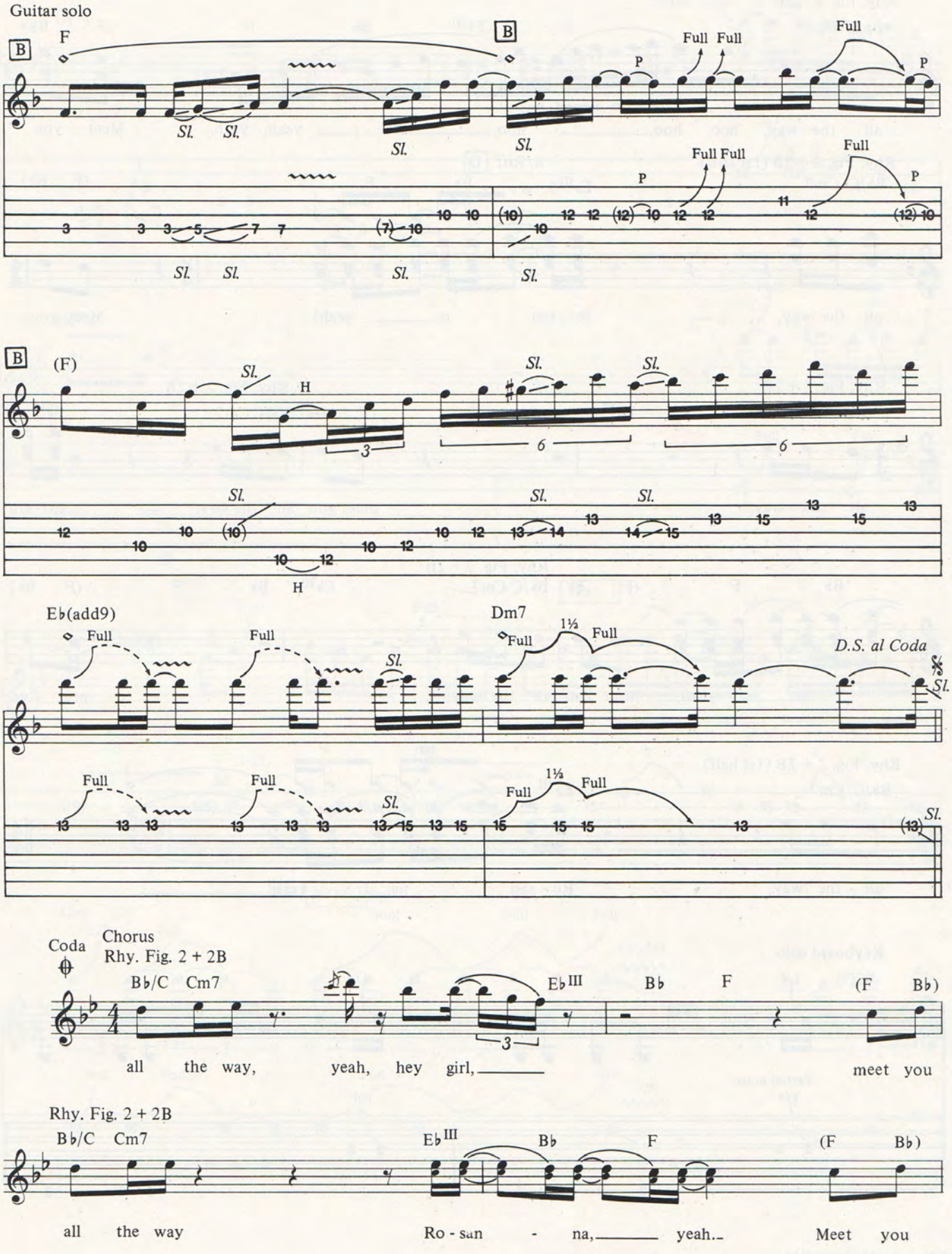
Rhy. Fig. 2 + 2B (1st half)

B♭/C Cm7 E♭III B♭ F

all the way, Ro - san - na yeah.

Keyboard solo

A (Fig.1) (G) 3 Fadd9 Em7 A (Fig. 1) (G) A (Fig. 1) (G) C


Guitar solo
B
F
Sl.
Full
P
(F)
H
E♭(add9)
Dm7
1½
D.S. al Coda
Coda
Chorus
Rhy. Fig. 2 + 2B
B♭/C Cm7
E♭III
B♭
F
(F B♭)
all the way, yeah, hey girl, meet you
Rhy. Fig. 2 + 2B
B♭/C Cm7
E♭III
B♭
F
(F B♭)
all the way Ro - san - na, yeah. Meet you

Rhy. Fig. 2 + 2B

B♭/C Cm7 E♭III B♭ F (F B♭)

all the way, hoo, hoo, hoo, yeah, yeah. Meet you

Rhy. Fig. 2 + 2B (1st half) w/Riff D

B♭/C Cm7 E♭III B♭ F F (F B♭)

all the way, Ro - san - na, yeah! Meet you

Rhy. Fig. 2 + 2B Rhy. Fig. 2 + 2B

B♭/C Cm7 E♭III B♭ F (F B♭) B♭/C Cm7 E♭III

all the way, meet you all the way, Ro - san-

Rhy. Fig. 2 + 2B

B♭ F (F B♭) B♭/C Cm7 E♭III B♭ F (F B♭)

na, yeah, meet you all the way, meet you

Rhy. Fig. 2 + 2B (1st half)

B♭/C Cm7 E♭III B♭ F

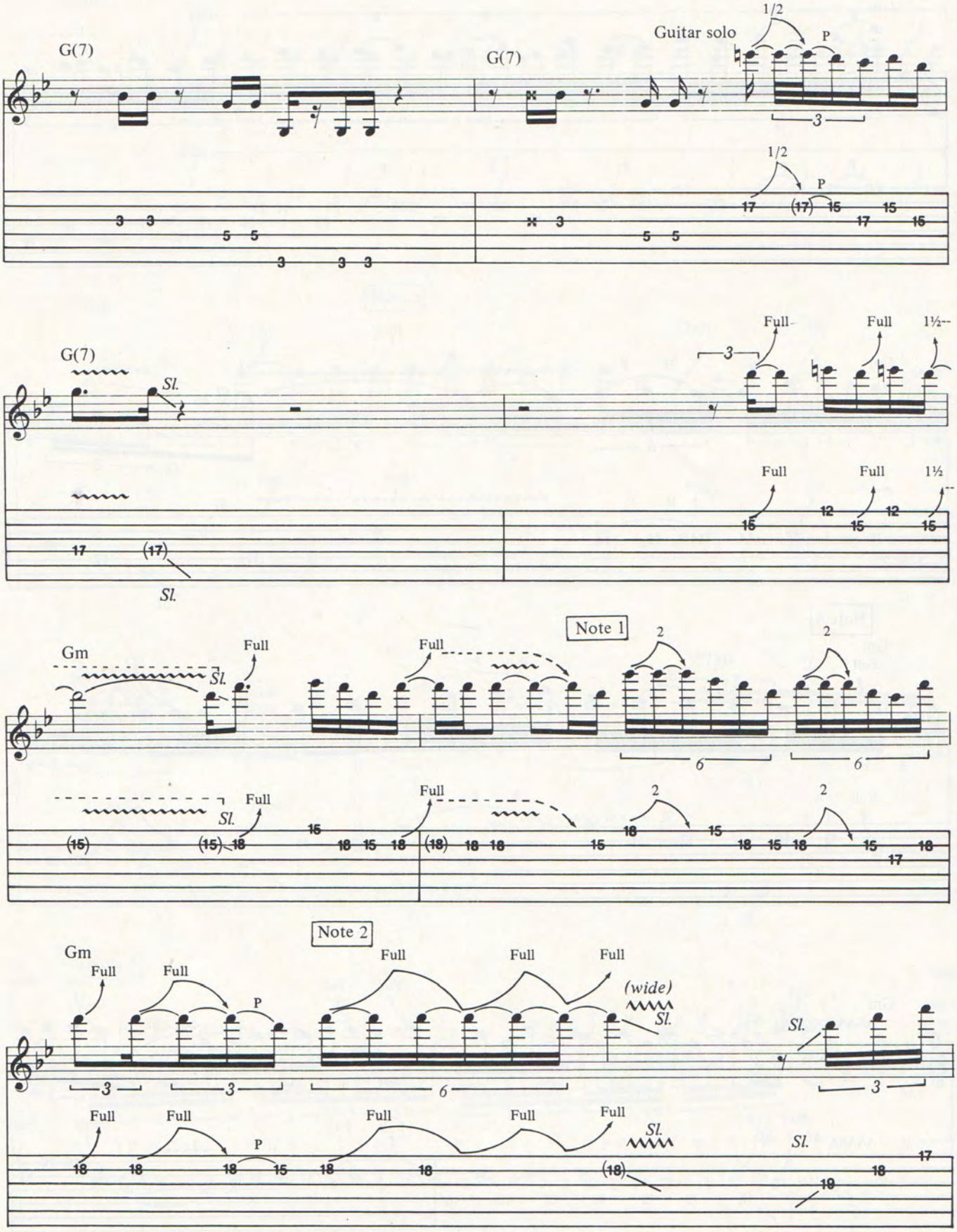
all the way, Ro - san - na, yeah!

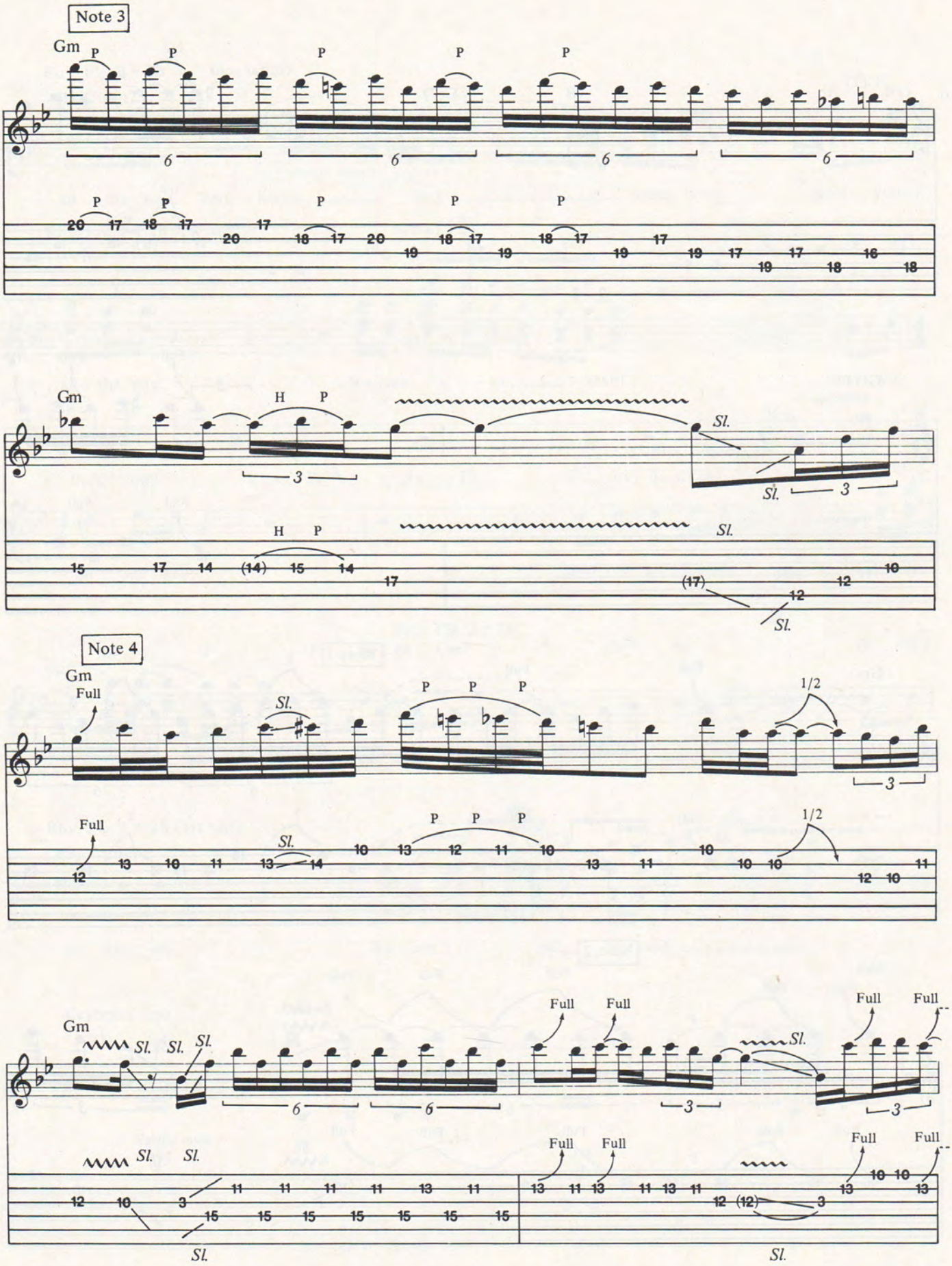
Keyboard solo

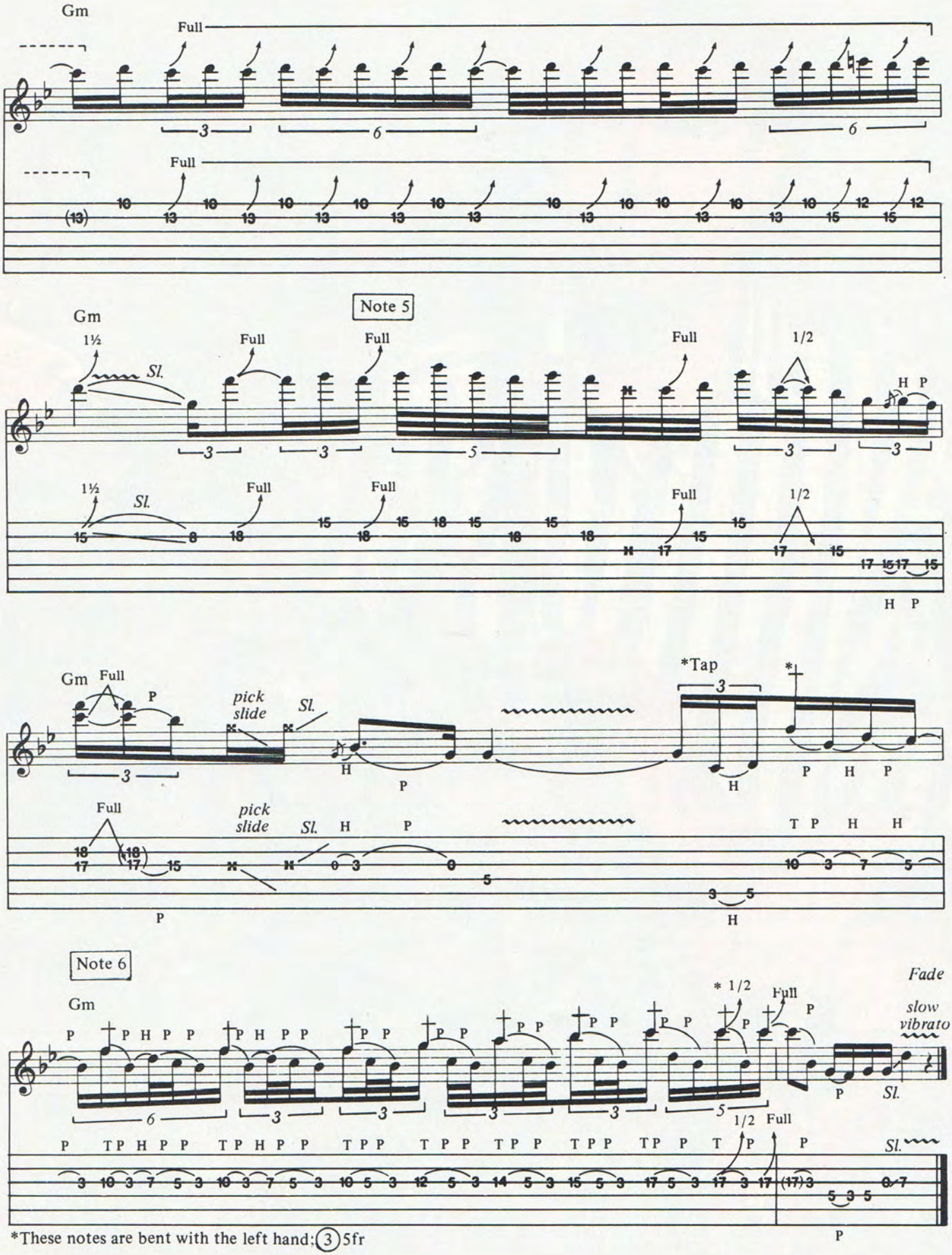
G(7) 1/4 1/4

Partial mute

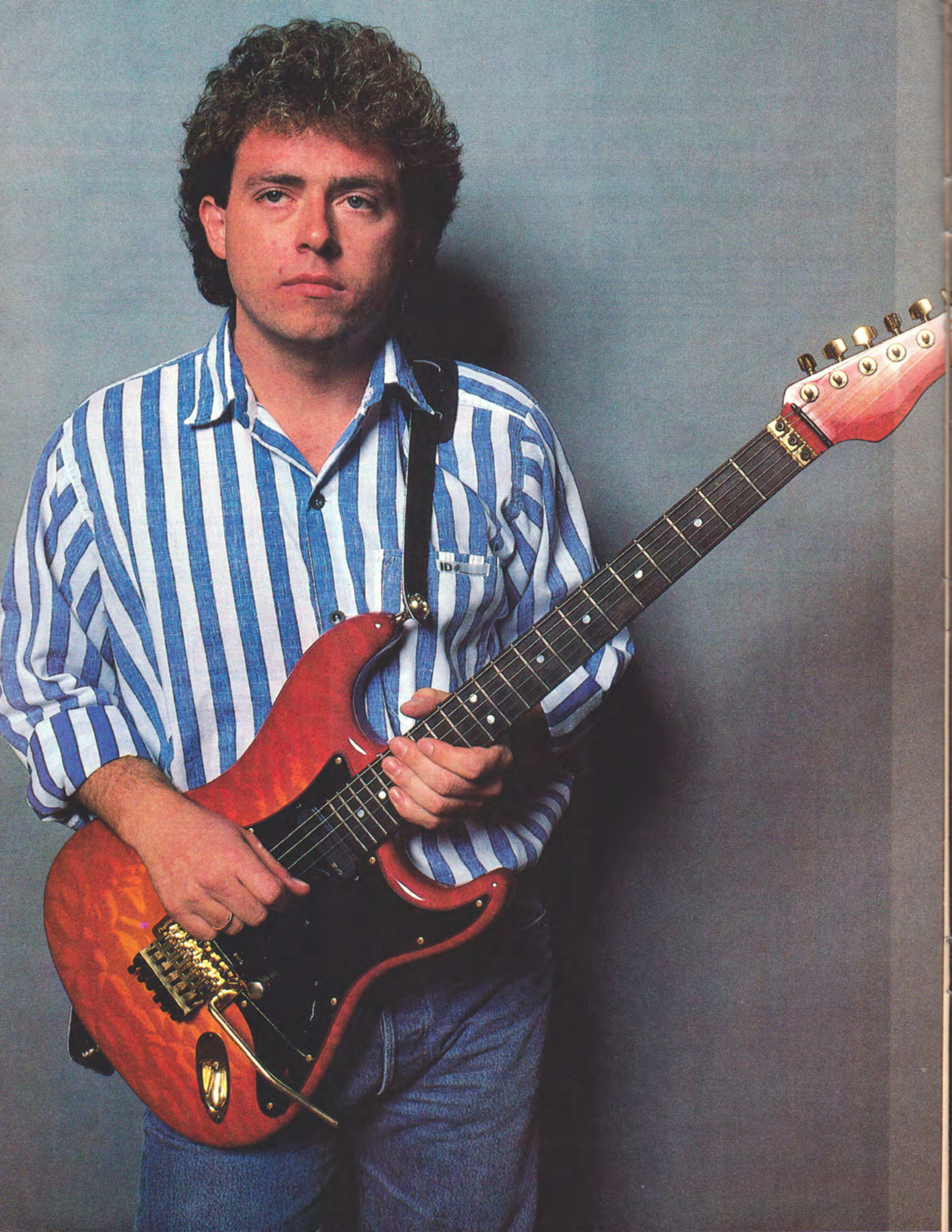
1/4 1/4


G(7)
G(7)
Guitar solo
1/2
P
1/2
P
G(7)
Sl.
Full
Full
1½
Full
Full
1½
Sl.
Gm
Full
Sl.
Note 1
Full
2
2
Full
Sl.
Full
2
2
Note 2
Gm
Full
Full
P
Full
Full
Full
(wide)
Sl.
Sl.
Full
Full
P
Full
Full
Full
Sl.
Sl.


Note 3
Gm
P
6
H
3
Sl.
Note 4
Full
1/2



*These notes are bent with the left hand: (3) 5fr



STEVE LUKATHER:

Glen La Ferman

Toto are described in the ***New Rolling Stone Record Guide*** as playing "Formula pop songs, with singing that wouldn't go over in a Holiday Inn cocktail lounge."

"I'll tell you, I gaze at the reviews and 90% of them say we should be shot," exclaims Steve Lukather, Toto's guitarist and ace sessionman. "They say things like it should be against the law to sell the oil that goes into the vinyl that makes our records. That's cruel stuff. They think we're doing it just for the money. They hate our music because they say it's too slick. We actually like to have a nice melody and have it recorded well. I guess that is slick. The critics hated bands like the Eagles and Fleetwood Mac, but when they didn't go away they were suddenly hailed as great bands. If we're still around in six years, they'll figure we were good too."

By some accounts, Lukather and Toto are already pretty good. They pulled out of the '83 Grammys with six top honors including Album of the Year: **Toto IV**, and Record of the Year: *Rosanna*. And while it took five years for the band to earn the trophies, it only took their debut album, **Toto**, to mine them platinum ore for over a million copies sold. Add to this the many hit albums the various members—David Paich (keys), Jeff Porcaro (drums), Steve Porcaro (keys), Mike Porcaro (bass) and Steve Lukather—have played on in the last eight years, and you've got the best of all possible worlds, surely a musician's dream, if not a critic's.

What guitarist would pass up the chance to play with artists like Paul McCartney, Michael Jackson, George Benson, Chet Atkins, Joni Mitchell, Earth Wind & Fire, Lionel Richie and Hall & Oates? Certainly Steve Lukather didn't. Nor did Toto pass up the opportunity to flex their instrumental muscle during the time between vocalist Bobby Kimball's departure and the advent of Fergie Frederikson. The results can be heard on the Boxing Theme from last summer's Olympics and on the mostly orchestral soundtrack to the movie ***DUNE***.

With Toto's fifth album, **Isolation**, creeping up and down and up the charts, Steve Lukather is once again preparing for a critical drubbing while hoping for a commercial success. And he didn't mind at all letting **GUITAR** in to share his thoughts.

HIRED HAND LUKE

By Jack Colby

Neil Zlozower

GUITAR: You seem to have the ability to play with anyone at the drop of a hat.

STEVE: It's something you have to do if you're going to be a studio player. You have to be ready and prepared. The more you do it the more relaxed you feel about it. It's hard to sit in a room with headphones on and no feedback from people and still get a great performance. It's something you have to learn how to do. You take a great live club band into the studio for the first time and they may sound like a bunch of guys who've been playing a month. I used to get so uptight that when I was called for sessions I'd get nauseous. I'd think, oh God, what if I blow it; my career's over. That pressure keeps you on the case. It's sort of like stage fright can work for you too. I still get nervous on certain sessions. I was nervous playing with Eric Clapton. He is one of the nicest human beings I've met and certainly one of the most important figures in my life. I was so blown away to be part of his album that I ran around the house as if my head was cut off, yelling, 'I'm going to play on Eric Clapton's album!'

GUITAR: Do you ever lose confidence or feel you didn't deserve to be in that situation?

STEVE: I feel like that all the time. There's a trillion players out there who can dust me. There are so many great musicians and I've been given an extraordinary amount of opportunity. I don't take it for granted and I thank God every day when I get up in the morning. I can't believe I've gotten to work with people like Clapton and McCartney.

GUITAR: Does that fear keep you driven to study the instrument?

STEVE: I practice every day. I'm at a point in my life and career that I know what my strong points are and I'm just trying to make them stronger. I practice a lot of technique. I try to come up with weirder but tasty things to play over the standard chord changes. I'm trying to mutate the blues scale in a new way that's still palatable. I'm on a regular practice schedule. I wake up first thing in the morning, and while I'm still in bed in my underwear I spend at least an hour playing before I do anything else. I use a Takamine acoustic guitar, in fact that's practically all I play at home. I have a Martin that I have strung up for high-strung stuff, but I play the Takamine almost exclusively.

GUITAR: Do you find that practicing on the acoustic helps your articulation on the electric?

STEVE: Absolutely. When I pick up my electric guitar I can blaze right through it. It's great for the chops. It's like swinging a bat with weights on it. I use very heavy strings and I bend on those monsters. It's like butter when I get on my electric.

GUITAR: A moment ago you said there were a lot of players who could dust you. I know how you feel about Larry Carlton. What quality would you like in your playing that you hear in Larry's?

STEVE: His melodic concept and how he approaches playing over tough changes. He was one of the major influences in my playing style. I came up with Clapton, Hendrix and Beck. When I heard Carlton with the Crusaders and on the Steely Dan **Royal Scam** album, it changed my whole concept of playing the guitar. I wanted to play like that guy. His harmonic concept is awesome

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and probably one of the best in the world as far as a guy with a rock sound who isn't a rock 'n' roller. He is one of my favorite guitarists in the world.

GUITAR: You studied music for close to six years and you have a good background in jazz. Not many young guitarists embrace such a diverse series of influences when they begin.

STEVE: Basically my career has been as a rock 'n' roller. I started studying when I was 16 and learned to read music. I learned about jazz before I even knew what it was all about. I have that bebop knowledge and use it to open up a different way of approaching the guitar harmonically. That's somewhat of an advantage. If I have a style at all, that's what opened it up. I wouldn't consider myself a jazz player. That would be an embarassment to anybody who knows jazz. When I was studying I used to be able to play unaccompanied standards in the Joe Pass vein. I haven't done it in a while.

GUITAR: Does that relate to rock guitar?

STEVE: Very much so. It will open your ears to a whole new concept of playing over a chord change, even an Am to D progression. You get all those passing notes. Say you have a ii, V, I of Am D and G. If you're working your way from the Am, you can use the notes G♯, G, A and C. You can use chromaticism or bigger intervals. You may want to jump a 5th or 6th.

GUITAR: Knowing your instrument well is not enough to get your foot in the door. Was there a lucky break along the way that got you started as a pro?

STEVE: Getting on the Boz Scaggs tour in '77, when I was 19. I went to school with the Porcaro's (Jeff and Steve) and knew some of the other players in the band. From them I knew that Boz was looking for a guitar player. At that point Les Dudek was still in the band. I was going to step in and be the rhythm guitarist. At the last minute Les left the band, so that left me all by myself, which is some stroke of luck. From there it was like a snowball effect. At the end of '77 Toto started to form. That also had a lot to do with me getting a lot of dates. The other guys in the band, like Jeff, were doing recording dates and recommending me. I was very fortunate to be in the right place at the right time.

GUITAR: Do you ever have trouble getting your energy up in the studio?

STEVE: Even if the music is not good, if the people are nice they make you want to try for them. Sometimes you'll work for someone who thinks they're doing you a big favor. Then you really have a hard time getting up for the gig. A lot of times you walk in and it's the worst tune imaginable. But because of your pride in yourself you try to make it better. It usually sounds a lot better when the guys I work with get through with it. From point A to point B you'd be amazed at the changes. Usually you have to come up with your own rhythm part. If you see an A chord for six bars you don't just play an A chord, you have to come up with an inside part. That's what you're paid for.

GUITAR: One of my favorite solos of yours is on Lionel Richie's *Runnin' with the Night*. Do you remember that one?

STEVE: That was one take, top to bottom. The funny thing was that they just had me come in and play. I had worked on some of the other tracks on **Can't Slow Down**, and Lionel just said to go for it on this one. I went for it. I played the first pass and thought maybe it was a little much—maybe I should cool out? I was actually just warming up, playing all kinds of crazy stuff. But he went for it. When I bought the album I couldn't believe he kept the whole thing.

GUITAR: So that was Steve Lukather when he thought no one was listening?

STEVE: Yeah, it was just one of those things. Sometimes it happens like that, but more often than not it doesn't. I listen to the passage once and play around while I'm listening. When I do a solo I don't like to read music because it dictates scales. I want to use my ear unless it's something pretty weird and I have to take a look at it. Most of the time it's pretty obvious to me where I'm supposed to go.

GUITAR: How did you feel about your session with Paul McCartney for the ***Broad Street*** movie?

STEVE: Incredible. Paul is another one of my heroes. If it wasn't for him I wouldn't even be playing music. I knew all the Beatle tunes when I was growing up. We were set up playing on the sound stage for the movie, but we recorded *Silly Love Songs* in Air Studios with George Martin. It was a thrill because we were jamming on old Beatle tunes. I almost drove Paul crazy picking his brain. Did you know that Paul played the lead on *Taxman*? I found out the Beatles got the guitar sound on *Revolution* by overdriving the console. I figured, why not steal from the best? I used the idea on *Mr. Friendly*, which is one of my favorite songs on **Isolation**. It certainly has some of my favorite guitar sounds, especially in the bridge. I took a '51 Esquire and put it through an Ampex tube pre-amplifier. I overdrove the console, which was going through a fader then through a Fairchild Limiter cranked up all the way. That was being fed out into a huge room which was being gated. Then I also had another direct signal coming out to a harmonizer that was almost on 102, which is real out of tune sounding. I doubled that by VSOing the tape machine down so you get this weird ugly fuzzed out sound.

GUITAR: Could you go over some of the other guitar and amp combinations you used for **Isolation**?

STEVE: On *Carmen* I used a '63 Strat through Marshalls. On *The Lion* I used one Strat for the rhythm, another Strat for the solo, which featured reverb recorded backwards, and a 1960 Les Paul Standard through a Marshall for the end solo. My main rig right now was put together by Bob Bradshaw, using the new Boogie system of two 200 watt heads and a 100 watt dirty head with 2x12 bottoms. They're like little Marshalls. I'm using a Valley Arts Guitar that Mike McGuire made for me. It's one of the most beautiful instruments I've ever had. It's pretty much become my main guitar. You can hear this setup on *Endless* and the solo on *Isolation*. The Valley Arts Guitar has EMG pickups that were especially wound for me. They are copies of old Strat and Gibson PAF's. I use Floyd Rose gear on all my Strats. On the solo stuff I use my Boogie setup going through a Tri-Stereo Chorus and two Roland DDL's set with different speed echoes.

GUITAR: With so many choices, when do you know when you've got the right sound?

STEVE: I pretty much know when I listen to it what I'm going to go for. I'm pretty self-sufficient with my effects. I have everything down to digital reverbs. It's all me; I send them a feed. I have API Equalizers in my rig, which is the same one we have in our console. I have my own limiters. I use a DBX 160X. I use all the Ibanez gear, the harmonizers and DDL's.

GUITAR: Is what you send to the tape the sound that will go on record rather than having the producer add effects after you've gone?

STEVE: That's right. I got tired of hearing people screw up my sound every time I got a good one. When I go out and buy the record it sounds thin and wimpy. They say we'll put the harmonizer on later; we'll tweak it later. A lot of engineers are great, but when you work with a lot of different people, some of the sounds you end up with are not that good. This is my insurance.

GUITAR: What about your Ibanez guitar?

STEVE: That's not really the guitar I designed. I had something to do with it, but they changed the body style. It's

Continued on page 90

THE MAN IN THE GRAY FLANNEL LEATHER SUIT

By John Stix

YNGWIE MALMSTEEN

It had to happen in this era of corporate rock. We've finally come upon the ultimate hard rock yuppie. With a guitar in his attache case, he came over from Sweden as a teenager with but one goal in mind, rock stardom. With a game plan as well conceived as Lee Iacocca's Chrysler bailout, Yngwie Malmsteen landed in Los Angeles with his eye on the top of the marquee. First with Steeler and then with Alcatrazz, Malmsteen's relationship deals were designed to invest in his image and firm up an audience base. They were but stepping stones into the spotlight for his own band, Yngwie Malmsteen's Rising Force. The success of this game plan has made Malmsteen this year's most requested guitarist in **GUITAR** Magazine and the runner up in the Ignoble Prize Awards for Heavy Metal God in Waiting. And all without an album on a major label!

Forget the calculation, what got him this far this fast is his guitar playing. A self-confessed Bach and roller, his passion lies with the aggression of heavy metal, the logic of Johann Sebastian and the violin virtuosity of Paganini. Like his 19th century hero, Yngwie has been labelled by critics as little more than flash, while his fans exalt him as the greatest.

At one point in our interview he listed Paganini's **Twenty-Four Caprices Op. 1** (maybe the hardest music ever written for violin) among his all time favorite works, and an album that guitarists should not be without. And indeed it was this work that helped Paganini become the greatest violinist in the world at that time. Whether or not Yngwie Malmsteen's Rising Force band and solo albums do the same for this 21-year old wunderkind is a question we'll all know soon. At least by next year's Ignobles we'll have an idea of how high his stock has risen.

Mitch Rosten

Larry DiMarzio

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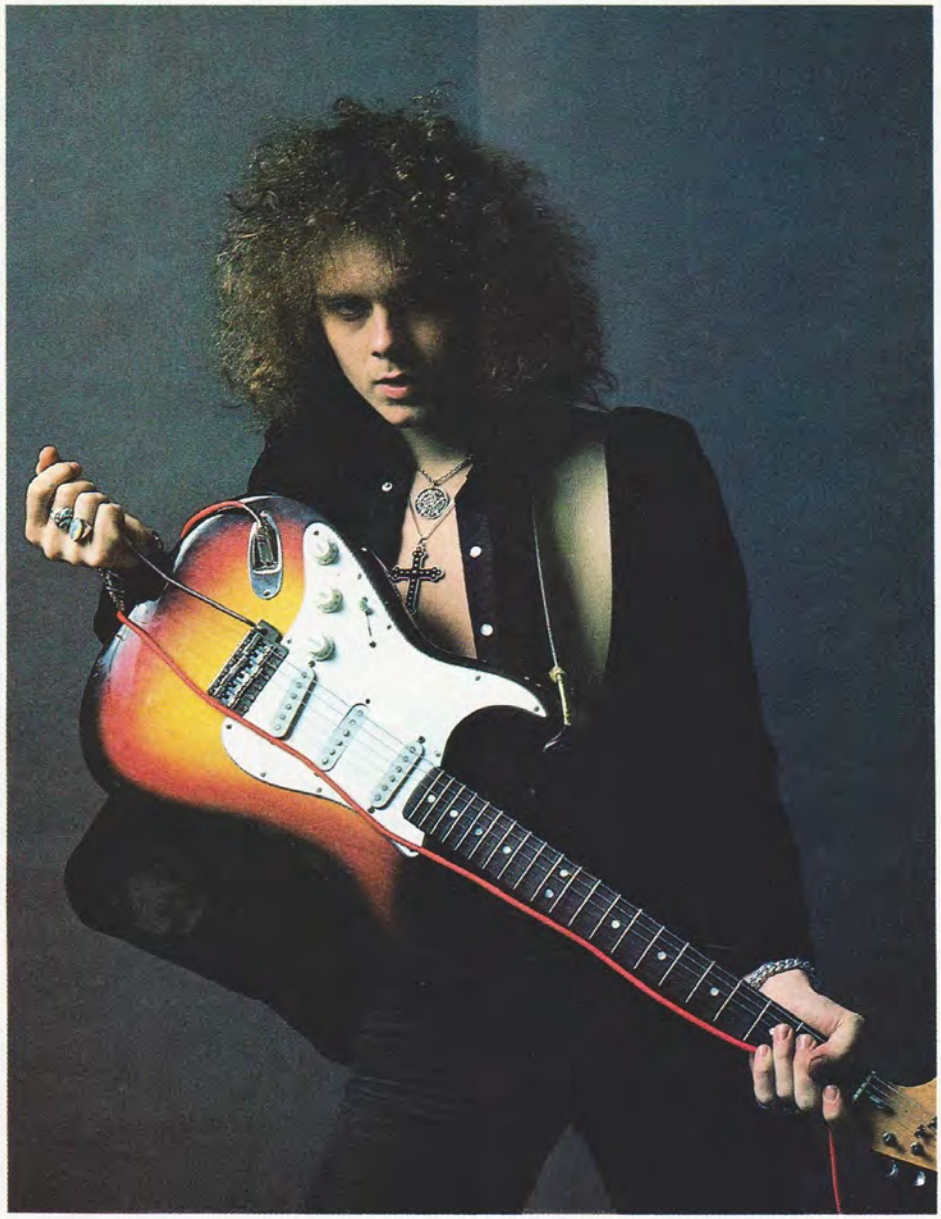


GUITAR: How long have you been in the United States?

YNGWIE: Since February 23, 1983. I was 19.

GUITAR: When you arrived did you ever imagine that two years later you would bring your whole band over from Sweden?

YNGWIE: Everything was planned. I moved to America to get recognition. I didn't move here to join a band. I moved to America to get my thing happening step by step.

GUITAR: But didn't you come here to join Steeler?

YNGWIE: Yes, Mike Varney called me up and wanted me to come over and do a solo album for his Shrapnel label. I had problems to get the money. It took a month to get over here after he called. He tried to put me in these different bands. Steeler was one of the bands that heard me and wanted me to join them. They were a little too much rock 'n' roll for my taste but I thought it's good to be in a band and play live in a new country, to get exposure. I knew I'd get a better gig.

GUITAR: Was the invitation to come to America a surprise?

YNGWIE: Since I'd been playing for so long and working so hard, I thought I was worth it. I was expecting it, more or less. It was like banging your head against the wall in Sweden. As far as guitar playing goes, I was always improving, but success in Sweden with record companies was very frustrating. Because Sweden is such a small country you have to follow the stream in order to do anything. You can't be different.

Mike had heard about my old band, Rising Force, a year before I sent him a tape. They played my tapes on the radio in San Francisco, Metalmania magazine had written about me, but they didn't know how to get a hold of me. When the tape came, Mike already knew about me. He had my address and phone number so he called me up. I kind of suspected that Mike Varney was going to call me, so it wasn't that much of a shock.

GUITAR: Was your playing on the tape you sent him much like what we heard with Alcatrazz?

YNGWIE: In a way it's better because the way I wrote music back then was around the guitar. Whatever I was doing, I wrote the music to go around the guitar playing, versus the other way around, which is what most people do. It was lines and classical harmonies. It was very much a guitar thing, not unlike the **Yngwie Malmsteen's Rising Force** album which should be out this spring or summer.

GUITAR: This is an album you recorded while you were in Alcatrazz, and which has already been released in Japan?

YNGWIE: Yes, it's not a very American album, but I hope some people will like it. I didn't think in commercial terms when I did it. I intentionally made it progressive and uncommercial. The drumming (Barriemore Barlow) and keyboard (Jens Johansen) playing is advanced and very good. People might call some of the parts fusion because it's just as fast and weird but it doesn't have jazz chord progressions. It's more along what I was writing in Sweden, but slightly more developed.

GUITAR: When you were working on the **Rising Force** instrumental album did you think you might be leaving Alcatrazz?

YNGWIE: I had decided that a long time before that. The reason I didn't leave right away was because my manager wanted me to play on a second Japanese tour that never happened. Before the Japanese tour we did a three month long American tour. I did that tour, but it was a pain in the ass. I did it because I felt it would be beneficial to me to go to Japan again. My manager also insisted that I stay because otherwise they wouldn't be able to tour whatsoever. But every time we had two or three days off I would go back to L.A. and work on the album and then fly back to a gig.

GUITAR: How do you feel about the album?

YNGWIE: I think it's my best recorded work so far, but I know it could have been a lot better. I didn't have too much time or money to do it. Considering that and the conditions under which I recorded it, I think it came out well. I'm very happy with it.

GUITAR: Do you have any favorite tracks?

YNGWIE: *Far Beyond the Sun, Black Star* and *Icarus' Dream*. I didn't start out thinking that but it's just the way they turned out as far as their production.

GUITAR: How was your playing on the **Steeler** record?

YNGWIE: I don't like the sound and it's too cliched. It's too much 'let's play heavy.' As far as the music goes, it's terrible. The soloing for most of it isn't very good either. Some melody breaks through but it's too much staccato right hand playing with a 'how fast can I play this' attitude. There is no emotion. It's the way it happened in that situation. As it was, it's the best I could do.

GUITAR: The first time we spoke you said that Alcatrazz felt like it was a band you would stay with. Now that idea is blown out of the water. Why?

YNGWIE: We couldn't agree on anything. We tended to argue more than agree. It was very frustrating for me because I'm used to being very forward as far as creating. I have very strict ideas as to what I think is good and bad. When you hear the next Alcatrazz album you're going to find out who wrote everything on the first. The new guitar player, Steve Vai, wrote everything for the second studio album. There is no comparison. They sound like a pop group. They couldn't write songs to save their lives. It was a joke. I would say I wrote 95% of all the melody and vocal lines, but never got credit for it. It didn't really matter because it didn't turn out the way I wanted anyway because of the producer and other things. There are musicians in that band that I think lack talent and ability in every way. I don't consider them to be musicians whatsoever. But then, I think I stunk in that band too.

GUITAR: Did you like anything about it?

YNGWIE: I liked some of the compositions and I'm pretty happy with some of my solos. I play *Hiroshima, Kree Nakorrie* and *Jet to Jet* with my new band. I always thought they should not look down on me because I am younger than they are. In fact, I was much more experienced as a musician and as a songwriter. They didn't think so because they were older. It was very frustrating because I never got any respect or credit for what I actually did. Because of that and several other things I didn't feel like being in that band.

GUITAR: Were you a rocker who went back to classical music or did they come up together?

YNGWIE: My mother wanted me to play something when I was a little kid. She gave me all kinds of instruments and put me through lessons. It was school stuff—piano, trumpet, flute. The first thing she gave me when I was five years old was a guitar. I never played it; it wasn't very interesting to me. Although, when I was seven I saw Jimi Hendrix on TV and I thought God, he is great. I took the guitar off the wall and started to hack around on it. I was only into rock 'n' roll then and it stayed that way until I was 12. Then I started to listen to classical music because I thought I should play classical guitar and take classical lessons.

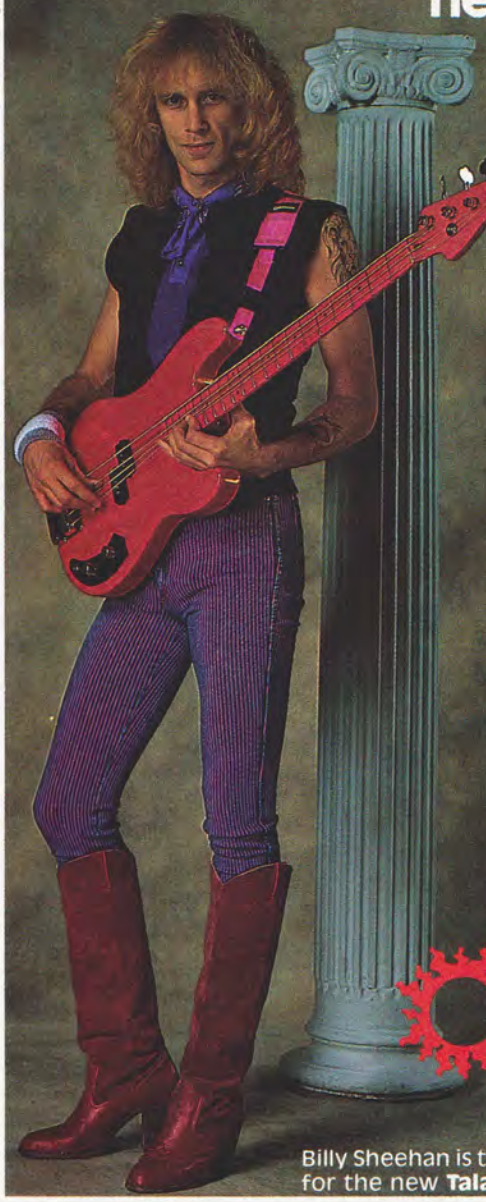
GUITAR: What switched you over from rock to classical music?

YNGWIE: I was a guitar maniac. I played eight to 12 hours every day. I didn't take any lessons and I didn't know the music theory that I know now. I was just improvising on the guitar. I played with records and in a band. I explored the instrument in all kinds of ways. I found that it was limiting just to listen to rock. I couldn't learn anything from it after a certain point. That's when I started listening to classical music. My mother had 200 classical records lying around the house. I started listening to them and found that Bach was what I had always wanted to hear.

GUITAR: What did his music give you?

Continued on page 72

We asked Billy Sheehan to endorse one DiMarzio bass pickup.....and he endorsed three!



This ad was supposed to feature Billy endorsing the DiMarzio Model P™ bass pickup. When we talked to him to find out what he likes about it, he said, "it's easy to make a bass loud, but it's hard to make a bass heard." He likes the DiMarzio Model P™ because it slices through the other instruments without covering them up, and does it in a way that's powerful yet tonally pleasing. Then, he went on to tell us how much he likes the new DiMarzio Active Model P™. He thinks it's the best active system he's tried, and he especially likes the fact that it uses miniature lithium batteries that hardly ever need changing. Next, he told us how much he likes the DiMarzio Model One™, particularly in the neck position. He says it's got great clarity with a super-deep low end.

Actually, it's not surprising that Billy uses 3 DiMarzio bass pickups, because he sounds like three players in one. His playing breaks tradition and furthers the evolution of the electric bass, and so do his DiMarzio pickups. If you care about your sound, don't settle for anything less than DiMarzio.

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Billy Sheehan is the bass player for the band, **Talas.** Look for the new **Talas** lp, coming soon.

Neil Zlozower

By Spencer Benedict

ANGUS YOUNG

Glen La Ferman

You're Angus Young, just turned 26, guitarist of AC/DC. You've spent the last decade flinging yourself across the stages of the world, dripping sweat and venom, writhing on the floorboards of several continents in those insipid short pants and schoolboy cap, rock 'n' roll's Little Lord Fauntleroy, the ultimate Preppy as Freak. You've long since outstripped your muscial heritage, your popscene-*Friday on My Mind*-Easybeat-and *Love Is in the Air* brothers, two of whom were named John by your Scottish parents, relocated to Australia when you were just a lad in short pants. (Wait a minute, you're still a lad in short pants.) You've outstripped Scottish morality, too, the straightlaced rigid visions of conventional normalcy that turn so many prematurely gray at 21. Veteran of the boardinghouse reach growing up, you've manufactured for yourself a rock 'n' roll world of freedom, shown your kneecaps to a generation of repressed pre-pubescent dollies, redefining forever with stark urgency the term "knobby," just as Dylan and then DuBrow altered our notions of "voice" and "humility." While you've never been thought of as "forever people," like Slade, or *Everyday People*, like Joan Jett, or ***Ordinary People***, like Mary Tyler Moore, just ***Real People***, like Sarah Purcell, you've nonetheless lived to grow with heavy metal from anathema to anthem and back again, compromising not in the slightest, coming back not only in black, but in spades, and time and again, in the process glorifying the flying young guitarman as conquering hero. Counted out more times than Leon "Smiley" Spinx, and risen from the dead at least as many times as George Hamilton in ***Love at First Bite***, you continue to confound the odds, starting your year outlasting Gary Moore in the first round of Guitar Wars, much to the dismay of purists everywhere, and winding it up barely escaping the humiliation of being named for an Ignoble Prize in the Lost It category.

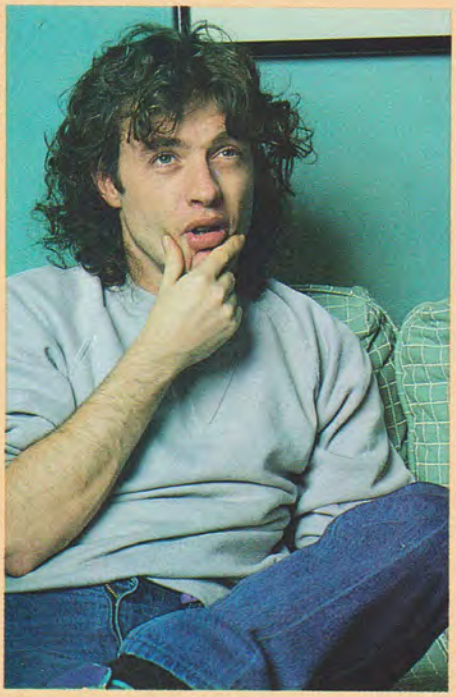
With the latest, **Flick of the Switch**, something of a bomb, and the newest, **'74 Jailbreak**, a collection of old tapes, one wonders if you've finally had it, Angus Young, if the fates and the ages and the shivering fits have at last overtaken that fine, squirmy figure of yours. Tell us you ain't gone mellow, Angus, those of us who need to know these things. Now with the economy failing and the school system failing and MTV about to start an adult channel and vigilante killers loose on the streets of New York and Boy George and Cyndi Lauper on the Best Dressed List, we need to know there's still a few things sacred in this imperfect universe.

Angus replies with a terse little anecdote about his beginnings, rock's early rush to brain and kneecap. "There was one night where there was more anger than anything," he says. "We were playing to a tough audience and trying our hardest, but they were looking at us like dumb cold fish. I picked up my guitar and in sheer frustration, before you know it I was all over the place. I was on the floor, kicking into the amplifiers. And they responded. The fish comes alive!"

Thus was born a performing style, a way of life. "It came from anger and accidents," he replies. "You'd fall over a lot, which was pretty easy to do, because there was a lot of stuff on stage. I didn't have to practice moving on stage, it's always been the music that motivates me. Even when I started playing, my head was always going

SKINNY LEGS AND ALL

GLEN LA FERMAN



GLEN LA FERMAN

100 MPH. It's like a form of timing. Some people keep time with their feet. I keep time with my head and feet."

Inspired early by Jerry Lee Lewis and the Yardbirds and the early Who ("I remember thinking, if they can do it, so can I"), Angus cites AC/DC as his favorite band. "We grow by the day," he claims. "We don't go backwards. I remember when we did **Highway to Hell**, we wanted a cross section that you could sit back and listen to with more thought as far as listening value. In other words, you could sit and listen and you could also tap your foot." Angus attempts this nearly impossible feat. "**Let There Be Rock** has a title that says this album has to rock from start to finish," he goes on, exhausted. "**Back in Black** is where we thought we wanted to try a few different things, with *You Shook Me* and *Give a Dog a Bone*. We wanted **Flick** to be very tough. We wanted it to be five guys standing there on a battlefield."

So what if some critics suggested it sounded more like five guys playing marbles in a schoolyard? To Angus, to all of us, it was rock 'n' roll. It was the first album produced by the band.

"When you've got full control you've got to fight amongst yourselves," says Angus. "You don't have to fight with other people. We've worked with good producers in the past and we learned from working with them. You're looking at a band that can get in there for two weeks and do an album. Mutt Lange spent 12 months with Foreigner and I think a year and a half with Def Leppard. When we worked with Mutt Lange he had to bend to us. We were the first rock 'n' roll band he'd ever worked with. So he learned from us. We know what we want because we've always had this style. We know what sounds we want. This side of it was a lot easier for us than we thought it might be. We know when we have the right take. Of course, there are technical things, like being in tune, but the most important thing is the feel of the track. If the feel is right and it's a little bit out of tune, but not affecting the track, we'll keep it."

AC/DC, for one, was never intimidated by the recording studio, a factor that, for instance, stymied the career of Nazareth, among others of the metal ilk. "The studio side has never bothered us that much," Angus asserts. "The band goes in and we put the two guitars and the bass and drums in. Sometimes we'll have Brian in a vocal booth and pipe him through the headsets to give it that extra feel. Some solos we'll do straight off. If you want it to rock you'll more than likely do it in one take. Sometimes you can't because of the sound you're using for the rhythm—you have to make it a bit wider if you want to make it a solo that will stand out. But as long as what you play goes with the track, adds to it and pumps it along with that feel, that's all you need for a good solo. I regard it more as songs than anything else. I can't tell you my favorite solos—I can tell you what I think are great songs."

Angus proceeds to do so: "*Let There Be Rock* has a lot of guitar in it. It had that intention to it. It's designed to sound almost biblical. *For Those About to Rock* is manic and fierce. I can safely say that I've heard songs done by us throughout our career that you can grow to love as soon as you hear them. At the time you might think, Is this really a great track? But when I hear them now I say, yes, that is a good song. I'm talking about songs like *Sin City*, *Shot Down in Flames* and *Highway to Hell*. Those songs are classics. They're songs you can hear 20 years from now and still like them."

Angus likes to write on the road, as opposed to contemporaries like Stephen Sondheim and Otis Blackwell, who sometimes find that atmosphere a bit too hectic. "When you're on the road you're all together and it's easier to communicate that way. Ideas come from the road. Lying around the hotel room you've got a bit of time to deal with. You can always pick up a guitar and bash away for a good idea. A lot of it is that, and also it's from talking to kids. They've always got new phrases and sayings. Some kid will turn around and say something and it sticks in your head.

"Sometimes we have blows and we'll say, That's a great blow. It's usually between the three of us. We will thrash ideas around just to see if we can get the best out of them. We always work head to head. We have ideas that are our own, but we always take them and butcher them around until we're sick to hear them."

Like George Gershwin and Alex Van Halen, Angus grew up with a songwriting brother. George Young was Australia's answer to Mike Stoller, with Harry Vanda as his Jerry Leiber, the two created a pop dynasty. "It was kept away from us," Angus recalls. "When George was in his day it was the time of the Beatles and a new thing. But they kept us away from it. We were in a strict school and they didn't want any of that to rub off on the youngsters. I didn't get my hands on an electric guitar until I was 14. Then just to have one was a big thing.

"I played, but not with records. I was never that patient. I just picked it up. I was fortunate in the fact that when I was a kid I could sit down and pick out bits of tunes or a 12-bar blues. It was just there. I don't know how I did it."

Regardless of how he did it, Angus invariably did it on and with and to a Gibson SG.

"I went to this shop," he said, "and it was always on the wall. From the moment I picked it up I said, I want this guitar. I went out and worked for a while until I got enough money to get it. I still have it. It's had a lot of accidents since then, but it's probably still the best one I've got. I have a thing for those guitars. I pick them up and they feel right. They're very light; they're not heavy or cumbersome. I picked up a Les Paul once and nearly dislocated my hip. I've got Les Pauls and Strats, but I use the SG for stage work and the studio. I've got little hands and it's hard getting around some of the bigger guitars.

"I never had any interest in effects. When I was a boy, people said, Let's get a wah pedal, Jimi Hendrix has a wah, Eric has a wah. To me it was stupid, because those people are themselves, why try to go out and be them? I just had a little amp that sustained a hell of a lot naturally. I used to turn it upside down and kick it and it would go great. I think the biggest percentage of effects you can still do without having. I know how to get a wah sound with my tone

Neil Zlozower

control. I can get my volume control to sound like a keyboard if I want. It's just how you play it. Most things are in bass and treble frequencies anyway. You just have to know how to get the best bass and treble out of your guitar and amp."

That amp is a Marshall. "I've got a straight 100 watt head with a 4 × 12" cabinet. I've also got big amps with a lot of power, but I'm not sure they're for sale. It's more for the spread of the stage. If you're doing a lot of running around, you like to be able to hear yourself everywhere. You can cut these amps down in degrees. It peaks at about 300 watts and you can bring it down to 200, 100 or 50 watts. I've got that running, plus about four other tops. I've also got another four for backup. I use a Schaeffer Vega Wireless system. I got it mainly because of shocks. Playing in Detroit one night some idiot made our crew change the power. I got blown across the stage six times and it wasn't funny."

In the end, Angus Young is not about practicing and song-writing theories, equipment changes and aging role models. Skinny legs and all, he's way beyond that stuff, at one in fact with the history of rock 'n' roll. And nobody knows it better than Angus.

"Our music was always there," he says proudly. "It's a music kids feel. In the early days it was there with bands like the Small Faces, the Who and the Kinks. This is what the kids wanted to hear and see live. We used to play so many places where the radio guy would tell us how many requests they got for our stuff, but they couldn't play it. In countries where we're the biggest band they'll ever see and the album is number one, they still won't play it on the radio. In one way it's getting better, because radio is opening up. It's a new generation. Music reflects the life of a kid. When we go on stage it's meant to show them that their lives are no different from ours. We don't pose; we don't try to go over the top of our audience. We try to appeal to them as five of us. We don't say bless you—we just go out there and say, here it is, and we want to give you what you want.

"It's all in how you look at it. Over the years you can get very serious, but in that seriousness you can forget that the important thing is the feeling of it all. You get a lot of people who say, When you go to a big show there's no way to capture the feeling of being in a club. The Eric Claptons of the world are notable for saying that one. But that's a load of bullshit. You just have to remember that you're on a stage and you have to entertain. Don't forget what you're doing. I was always told if you want to show the people what the guitar is all about, you get out there and show them. My older brother was probably the biggest for that. He told me when you put your hand in the air you better mean it. You don't get up there and look like a weasel, you stick that arm in the air and you make the guitar do its thing. ■

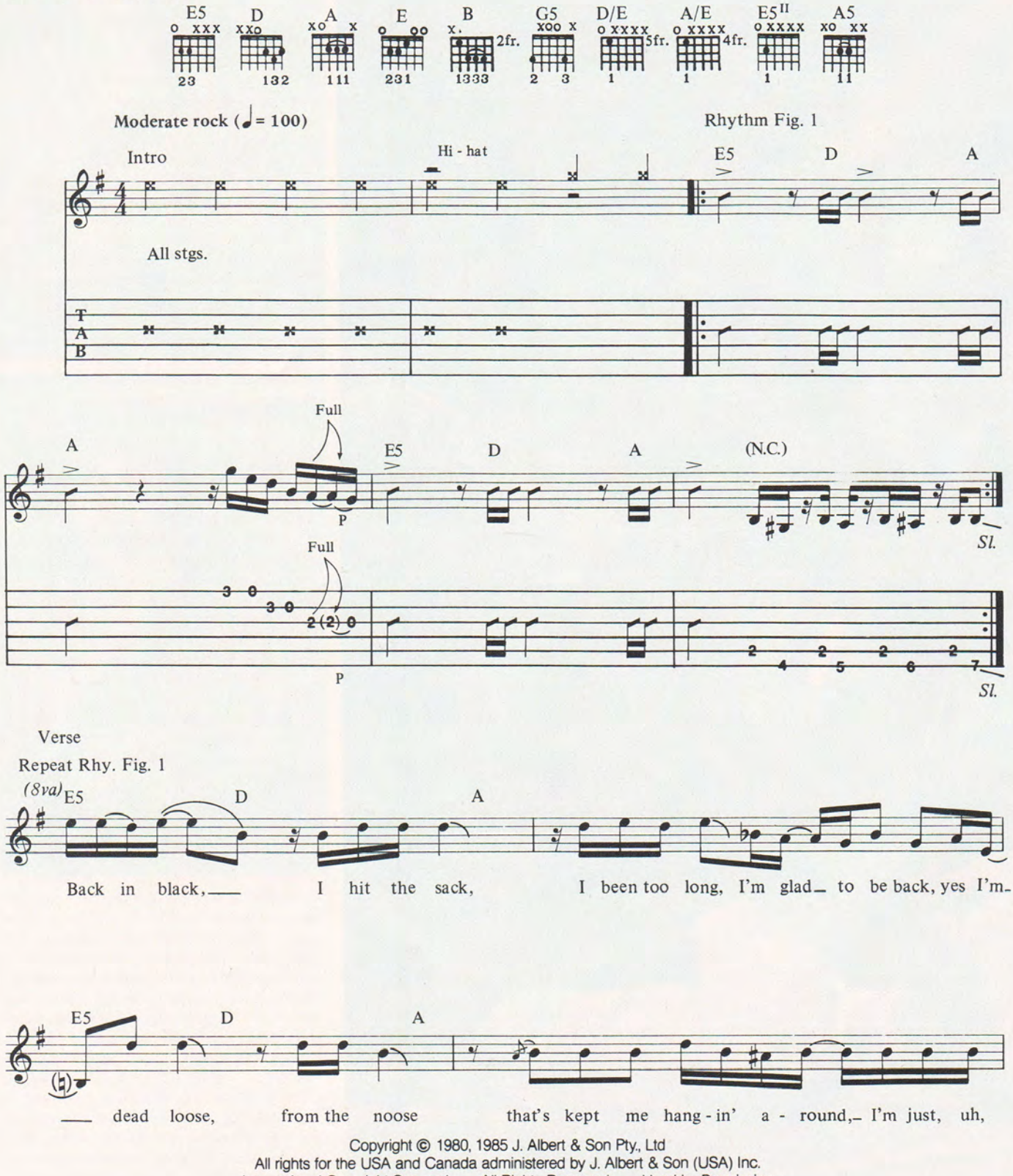
TABLATURE EXPLANATION SEE PAGE 94

BACK IN BLACK

As recorded by AC/DC

(From the album BACK IN BLACK/Atlantic SD16018)

Words and music by
Angus Young, Malcolm Young
and Brian Johnson



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Rhy. Fig. 1

E5 D A

liv - in' on the side 'cause it's get - tin' me high, for - get the hearse 'cause I nev - er die. I got

E5 D A

nine lives, cat's eyes, each and ev - 'ry one of them is won - d'rin' why, 'cause I'm

Chorus (1st & 2nd)

Rhy. Fig. 2

A E B A B A E B A B G5 D A G A

(6)½ (root)

simile

back! Yes, I'm back! Ma - ma, back! Yes, I'm

G5 D A G A

(6)½ (root)

Rhy. Fig. 2

A E B A B A E B A B

back! Well, I'm back, back, well, I'm

Rhy. Fig. 3

G5 D

2nd time to Guitar solo

back in black, yes, I'm back in black! Ow!

Rhy. Fig. 1

2nd Verse

E5 D A

Back in the thing, I drive a ca - dil - lac, ma - ma, one with a bul - lit I'm a pow - er pack. Yes, I'm

E5 D A

in a band, with a gang, they've got to catch me if they want me to hang 'cause I'm

Rhy. Fig. 1

E5 D A

back on the track_and I'm beat - in' the fox,_ no - bod - y's gon - na get me on an - oth - er rap._ So_

E5 D A *To Chorus*

look at me now,_ I'm just, uh, mak - in' my bread, don't try to push your luck just get out_of my way_cause I'm

Guitar solo

Rhy. Fig. 4 (w/4A)

E5 D/E A/E E5 E5 D/E A/E

Partial mute P.M. P.M. P P P.M. P.M.

A/E E5II A5 E5 A5 E5 D/E A/E

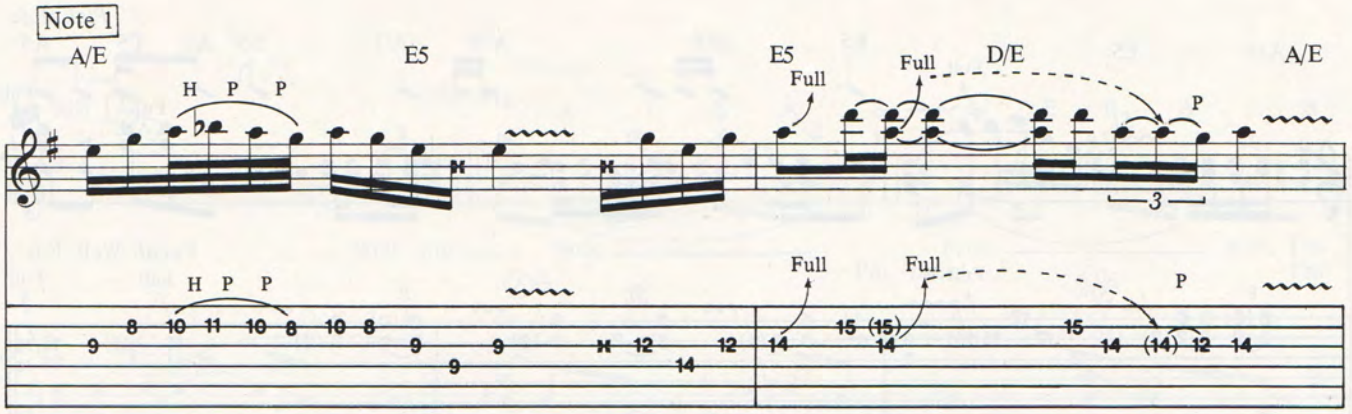
Rhy. Fig. 4+ 4A

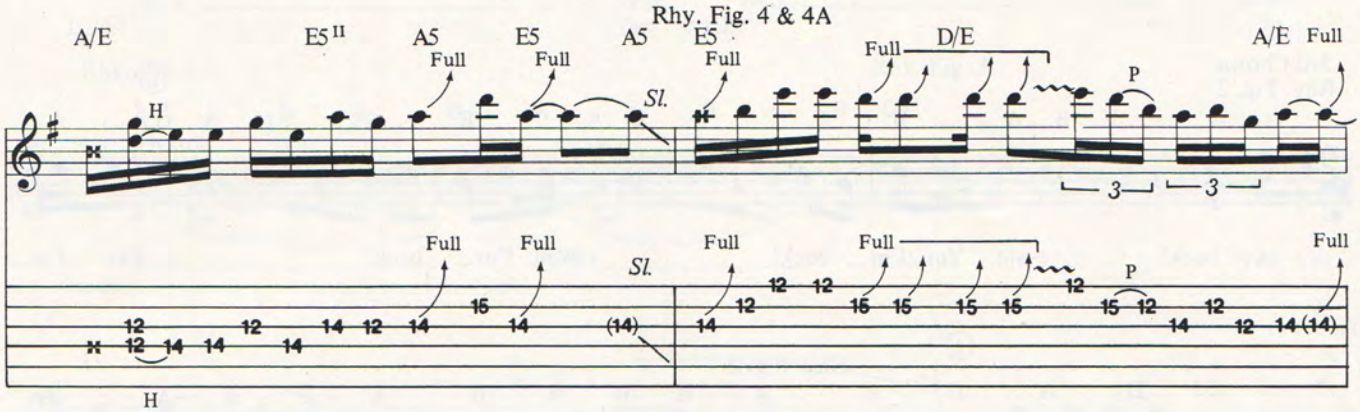
Full Full Full Full Full Full Sl. Sl.

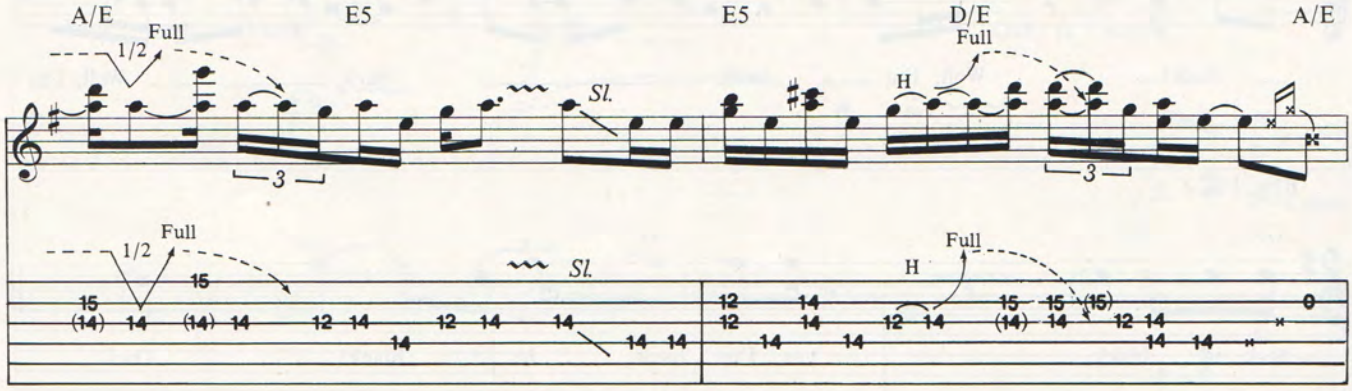
P.M.

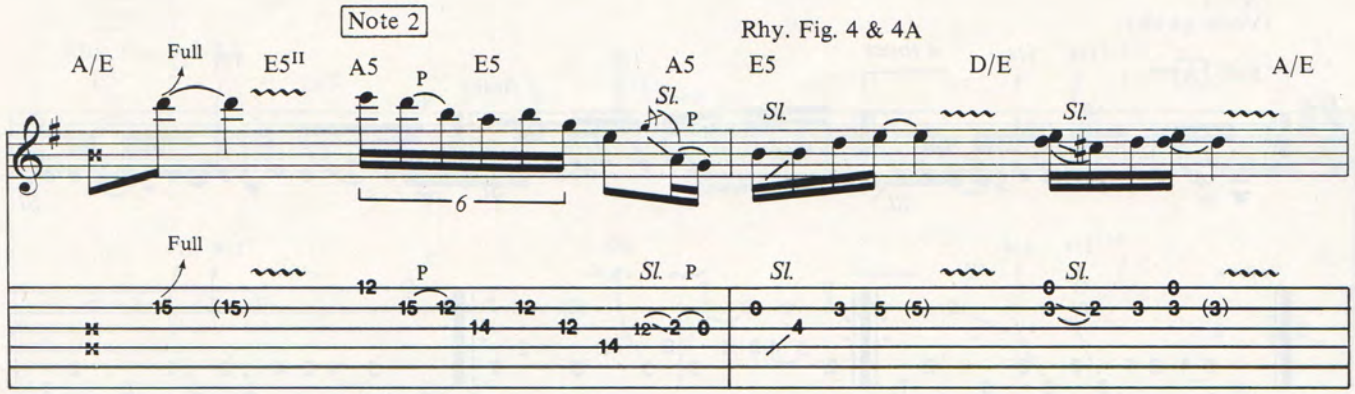
Rhy. Fig. 4A

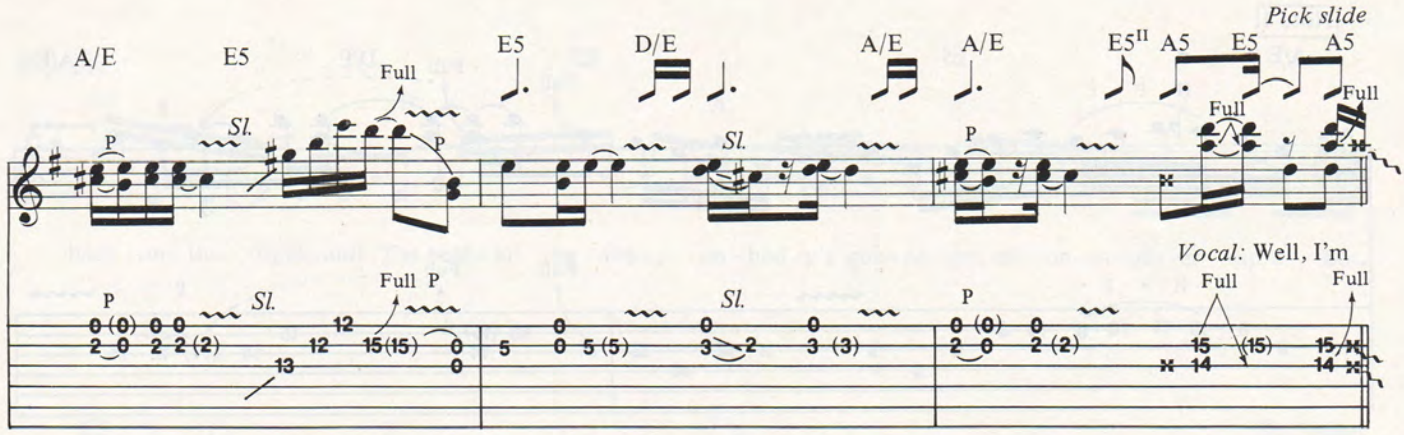
E5 E5II E5 A5 E5 A5

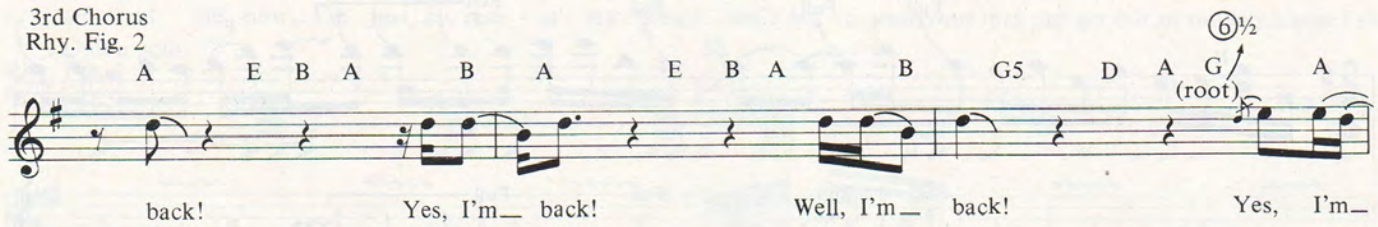

Note 1
A/E
E5
E5
D/E
A/E
H P P
Full
Full
P
3
H P P
Full
Full
P

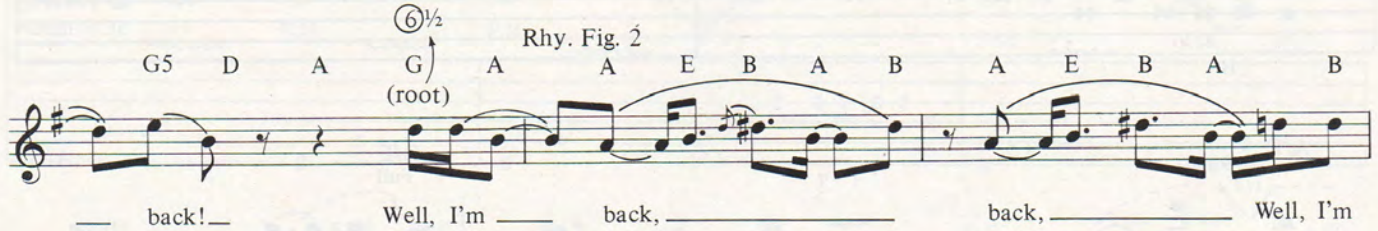

Rhy. Fig. 4 & 4A
A/E
E5 II
A5
E5
A5
E5
D/E
A/E
Full
H
Full
Full
Sl.
Full
Full
P
3
3
Full
Full
Sl.
Full
Full
P
Full
H

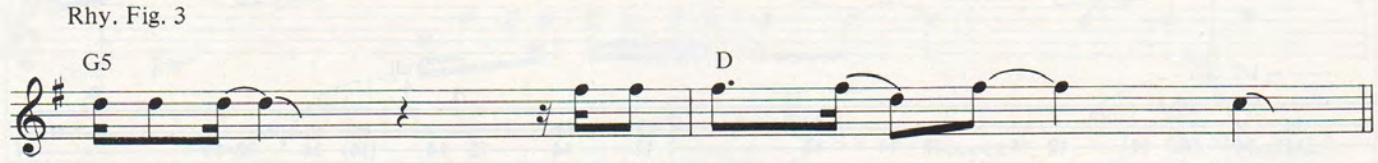

A/E
E5
E5
D/E
A/E
Full
1/2
Sl.
H
Full
3
3
Full
1/2
Sl.
Full
H

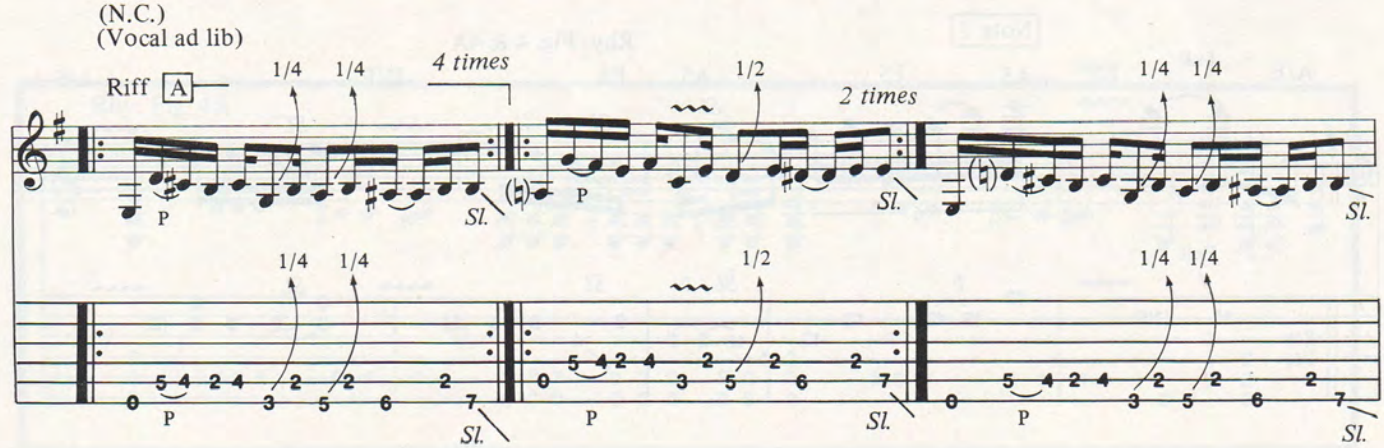

Note 2
Rhy. Fig. 4 & 4A
A/E
Full
E5 II
A5
E5
A5
E5
D/E
A/E
P
Sl.
P
Sl.
Sl.
6
Full
P
Sl. P
Sl.
Sl.

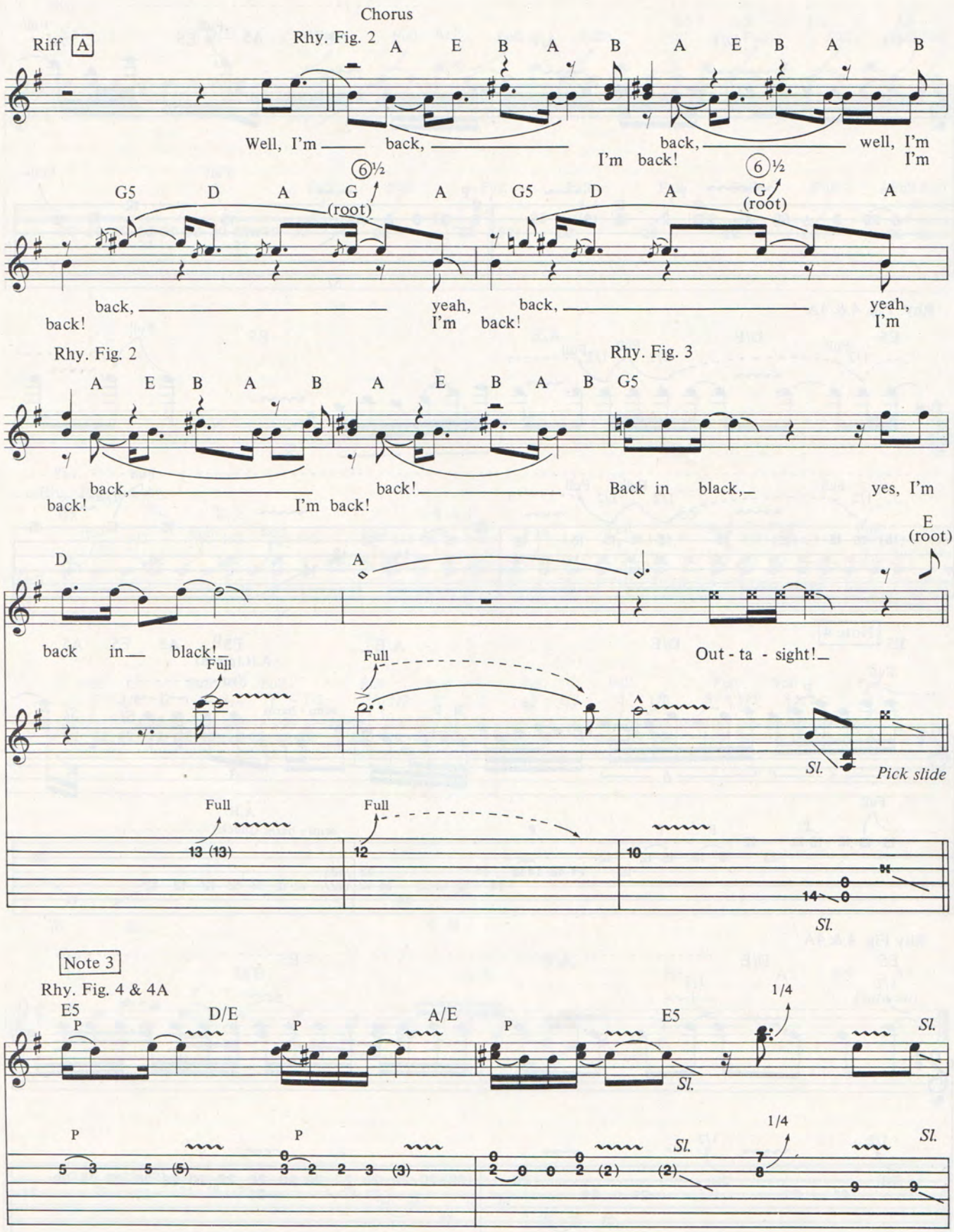

Pick slide
A/E
E5
Full
E5
D/E
A/E
A/E
E5II
A5
E5
A5
Full
Full
Sl.
P
Vocal: Well, I'm
Full P
Full
Full

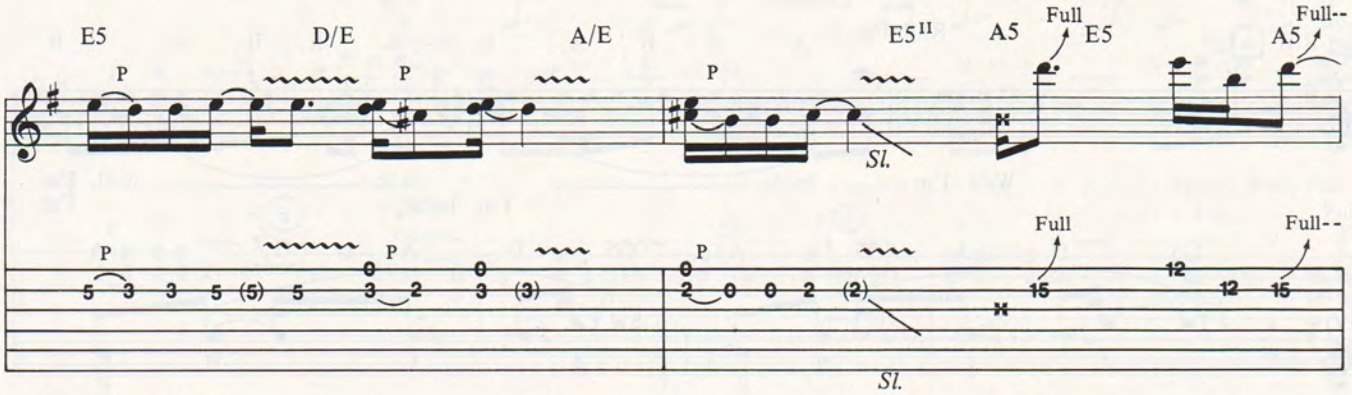

3rd Chorus
Rhy. Fig. 2
A E B A B A E B A B G5 D A G A
6½
(root)
back! Yes, I'm back! Well, I'm back! Yes, I'm


G5 D A G A A E B A B A E B A B
6½
(root)
Rhy. Fig. 2
back! Well, I'm back, back, Well, I'm

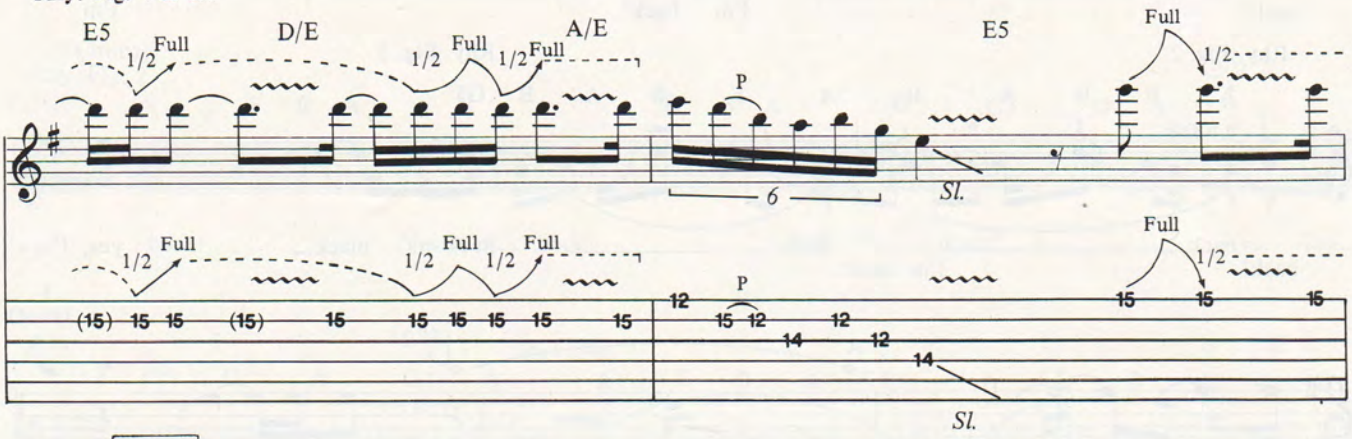

Rhy. Fig. 3
G5
D
back in black, yes, I'm back in black! Ow!

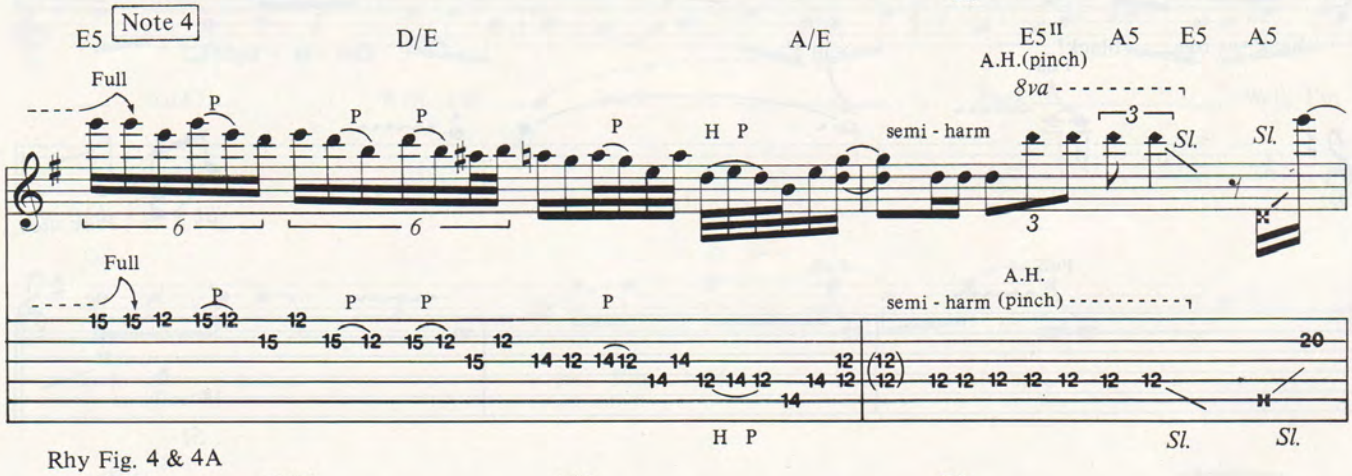

(N.C.)
(Vocal ad lib)
Riff A
1/4 1/4
4 times
1/2
2 times
1/4 1/4
P
Sl.


Chorus
Riff A
Rhy. Fig. 2
A E B A B A E B A B
Well, I'm back, back, well, I'm
I'm back! I'm
6½
G5 D A G A G5 D A G A
(root) (root)
back, yeah, back, yeah,
back! I'm back! I'm
Rhy. Fig. 2
Rhy. Fig. 3
A E B A B A E B A B G5
back, back! Back in black, yes, I'm
back! I'm back!
D A E (root)
back in black! Out - ta - sight!
Full Full
Sl. Pick slide
Full Full
13 (13) 12 10 14
Sl.
Note 3
Rhy. Fig. 4 & 4A
E5 D/E A/E E5
P P P
Sl. Sl.
1/4
P P Sl. Sl.
5 3 5 (5) 3 2 2 3 (3) 2 0 0 2 (2) (2) 7 8 9 9

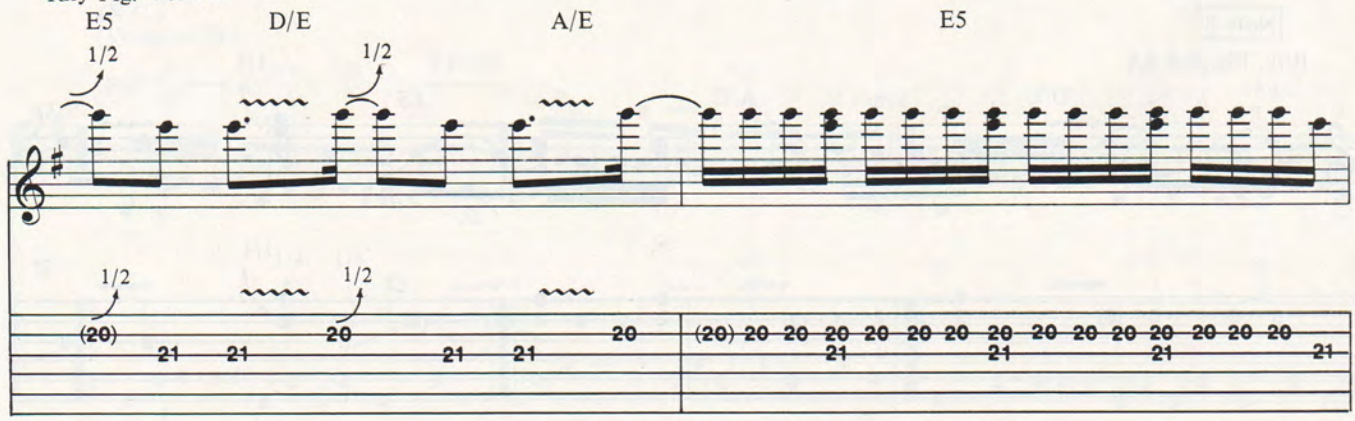


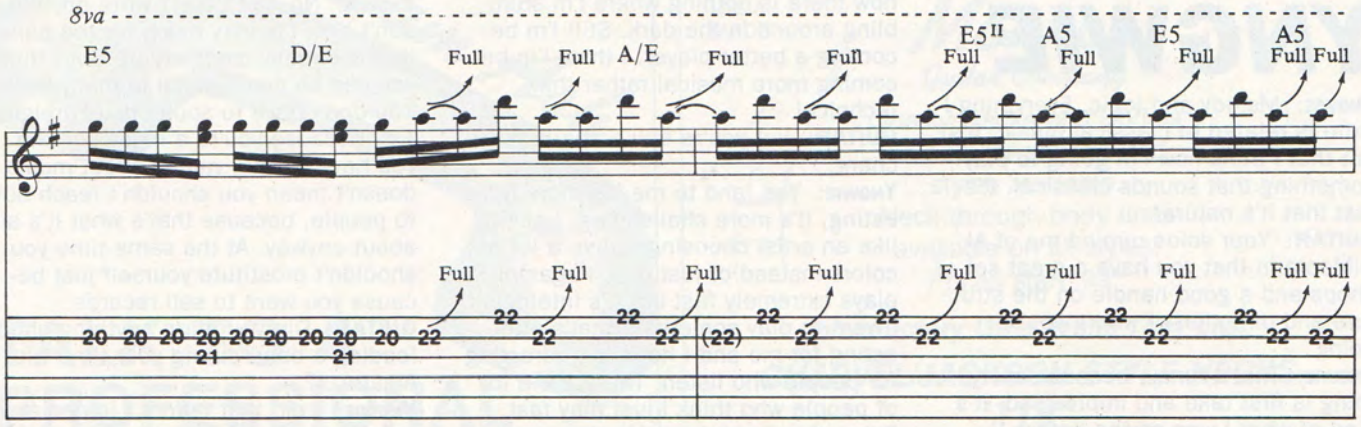
Rhy. Fig. 4 & 4A

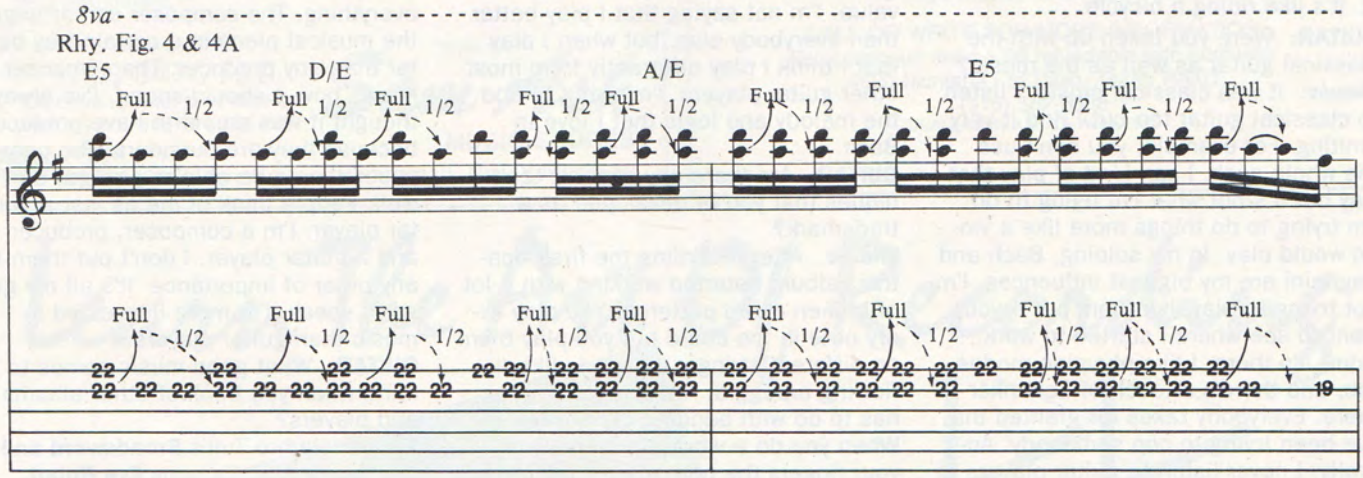


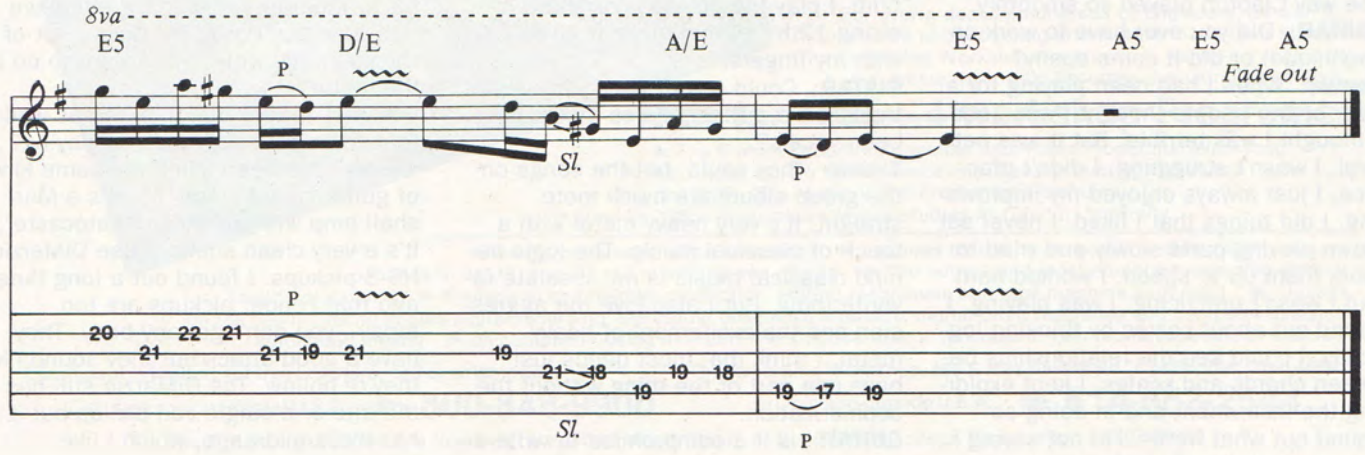


Rhy Fig. 4 & 4A




8va
E5
D/E
A/E
E5II
A5
E5
A5
Full


8va
Rhy. Fig. 4 & 4A
E5
D/E
A/E
E5
Full
1/2


8va
E5
D/E
A/E
E5
A5
E5
A5
Fade out
P
Sl.

Continued from page 59

YNGWIE

YNGWIE: Melody and logic. Everything I write is related to classical music. It's not that I think now I'm going to play something that sounds classical. It's just that it's natural.

GUITAR: Your solos remind me of Al DiMeola in that you have a great set of chops and a good handle on the structure and direction of where you're going.

YNGWIE: That's funny, because everything is first take and improvised. It's kind of what I was saying before. I wanted to totally know the instrument. I wanted to be able to take the guitar and play and not have to think about it. It's all improvised. I've read some articles where the guitar players say they build a solo and end on a high note. I have no such rules. I know how to improvise all this stuff. I don't think about it. It's like riding a bicycle.

GUITAR: Were you taken up with the classical guitar as well as the music?

YNGWIE: It was classical music. I listen to classical guitar too but I find it very limiting. For example, you don't use the whole neck. I can kind of play that way but it's not what I'm trying to do. I'm trying to do things more like a violin would play. In my soloing, Bach and Paganini are my biggest influences. I'm not trying to play like them but if you want to see where I started to work from, it's there. I like phrygian modes too, and there's a touch of Schenker there. Everybody takes for granted that I've been trying to cop somebody. Actually, I never listen to guitar players at all. I stopped listening to them years ago.

GUITAR: I'd say there's also a nod to Blackmore in your sound as well.

YNGWIE: Yes, I listened to Ritchie Blackmore very much in the beginning. It was Jimi and Blackmore. I also loved the way Clapton played so smoothly.

GUITAR: Did you ever have to work on technique, or did it come easily?

YNGWIE: When I had been playing for a year or two people thought I was good. I thought I was terrible. But it was natural, I wasn't struggling. I didn't practice, I just always enjoyed my improvising. I did things that I liked. I never sat down playing parts slowly and tried to work them up to speed. I worked hard but I wasn't practicing, I was playing. I found out about scales by thinking logically. I could see the relationships between chords and scales. I kept exploring the instrument and in doing so found out what works. I'm not saying I know everything. But I feel that right now there is nothing where I'm stumbling around in the dark. Still I'm becoming a better player. I think I'm becoming more musical rather than technical.

GUITAR: But you're still a speed merchant.

YNGWIE: Yes, and to me it's more interesting, it's more challenging. I see it like an artist choosing to use a lot of colors instead of just one. Paganini plays extremely fast but it's intelligent. I want to play something that's interesting for me and I hope is interesting for people who listen. There are a lot of people who think I just play fast. Either they don't know anything or they don't hear properly. I do not play fast all the time. I think speed is something to enhance certain musical passages. Some people think that fast guitar playing sucks. I personally think that most of the time it does, too. That's because most guitar players play fast and don't play anything of musical value. I'm not saying that I play better than everybody else, but when I play fast I think I play differently from most other guitar players. I'm trying to add the melody and logic that I love in Bach.

GUITAR: Are there any specific techniques that you've developed as a trademark?

YNGWIE: After recording the first Alcatrazz album I started working with a lot of broken chord patterns. You play every note in the chord but you play them on different strings. It sounds like a flowing arpeggio. Another technique has to do with bending the strings. When you do a vibrato or bend with your fingers the note always goes sharp. If you use a tremolo bar you can go sharp or flat. What I've done is make the note flat with my fingers, which is kind of weird. It's also kind of stupid, because you can do it with the bar. But you can hear it at the beginning of *Icarus' Dream* on my solo album. I play the octave G on the G string 12th fret and make it go to a G♭ with my fingers.

GUITAR: Could any of the instrumental tracks on the **Rising Force** album have been vocals?

YNGWIE: They could, but the songs on the group album are much more straight. It's very heavy metal with a touch of classical music. The logic behind classical music is my absolute favorite thing. But I also love the aggression and the excitement of heavy metal. I think that most bands just have one part of the thing without the sophistication.

GUITAR: Is it a compromise to write a commercial song for the radio?

YNGWIE: No, but I don't write anything I don't like. I'm very much for the bands that are really commercial. But I think you can be commercial in many ways. You don't have to sound like Foreigner. Just because you're a musician and you have certain values about music doesn't mean you shouldn't reach out to people, because that's what it's all about anyway. At the same time you shouldn't prostitute yourself just because you want to sell records.

GUITAR: Did you learn anything about leading a band during your time with Alcatrazz?

YNGWIE: I did that before I joined any American band. I was doing exactly what I'm doing now. I was the leader of everything. I deal with everything. I'm used to it. When I came into Alcatrazz they didn't expect me to be like that and it created a lot of conflict. They thought I was trying to take over everything when actually it was just me being used to writing and producing everything. The composer can arrange the musical piece in a certain way better than any producer. The composer knows how it should sound. I've always thought it was stupid to have producers because they are outsiders. The composer should be able to produce as well. People think of me as just a guitar player. I'm a composer, producer and a guitar player. I don't put them in any order of importance. It's all my gig, so to speak. I'm more interested in music than guitar players.

GUITAR: What good music comes to mind when you think of other albums and players?

YNGWIE: Jethro Tull's **Broadsword and the Beast**. Alan Parsons **Eye Robot, 90125** by Yes and Genesis **Trespass**. I used to listen to Genesis a lot. Kansas **Two for the Show** was great. I also liked **ELP**. Keith Emerson was a very big influence on me. I used to play along with their records. I wanted to fly over the guitar like Emerson did over his keyboards. Another big influence was Jean Luc Ponty. He does a lot of things on his violin that I want to do on the guitar.

GUITAR: Is your guitar sound as well formed as your approach to playing?

YNGWIE: I've been using the same kind of guitar sound since '76. It's a Marshall amp with a Fender Stratocaster. It's a very clean sound. I use DiMarzio HS-3 pickups. I found out a long time ago that Fender pickups are too toppy—you don't get any body. They have a good attack but they sound like they're hollow. The DiMarzio still has the bite of a single coil pickup but it has more midrange, which I like.

Continued on page 106

TALK TO A PROFESSIONAL

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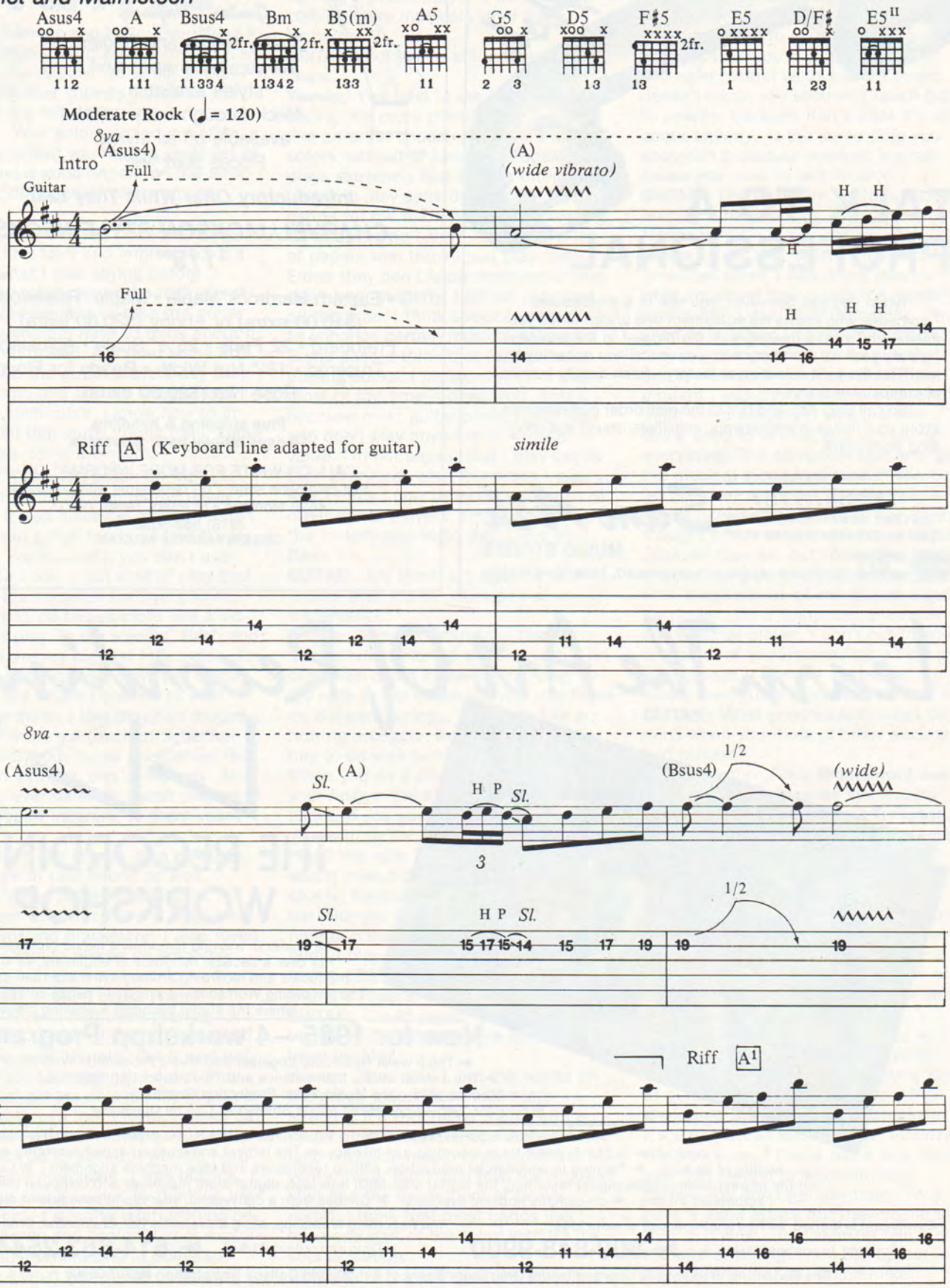
TABLATURE EXPLANATION SEE PAGE 94

HIROSHIMA, MON AMOUR

As recorded by Alcatrazz

(From the album Alcatrazz/Rockshire XR22016)

Words and music by
Bonnet and Malmsteen



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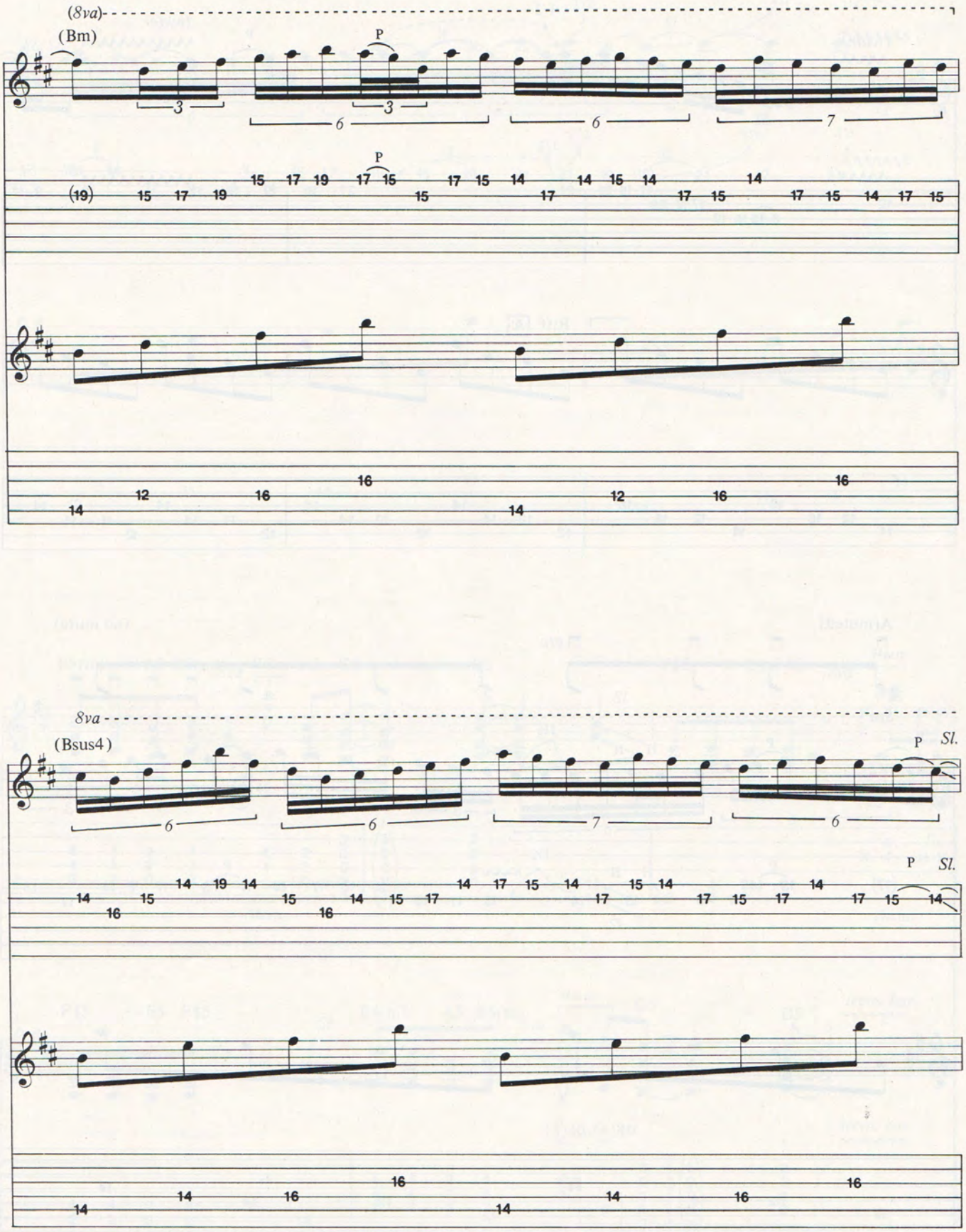
(8va)
(Bm)
P
3
3
6
6
7
P
(19)
15 17 19
15 17 19 17 15
15
17 15 14
17
14 15 14
17 15
14
17 15 14 17 15
14
12
16
14
16
14
12
16
16
8va
(Bsus4)
P Sl.
6
6
7
6
P Sl.
14 16 15 14 19 14
15 16 14 15 17
14 17 15 14
17
15 14
17 15 17
14
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14
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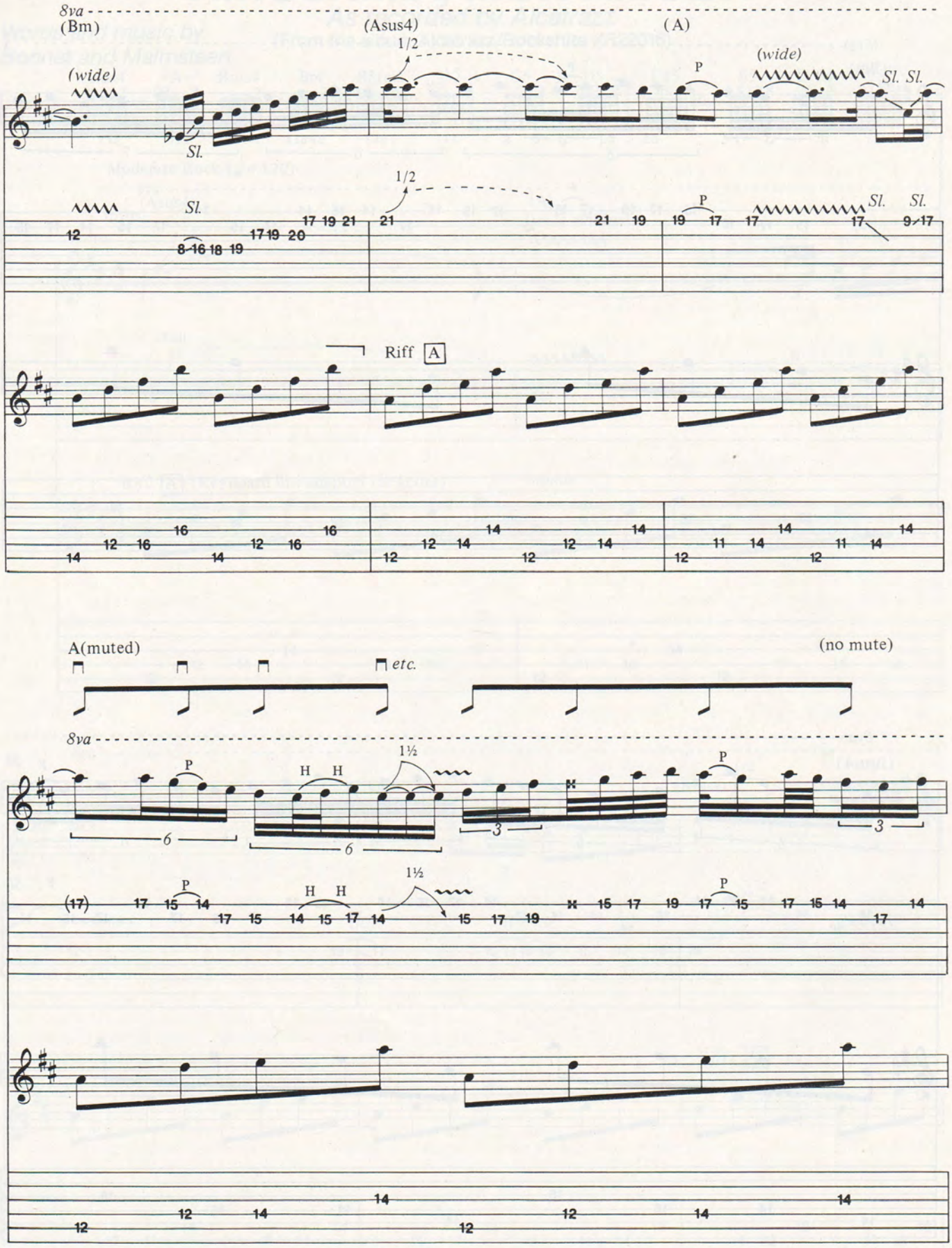
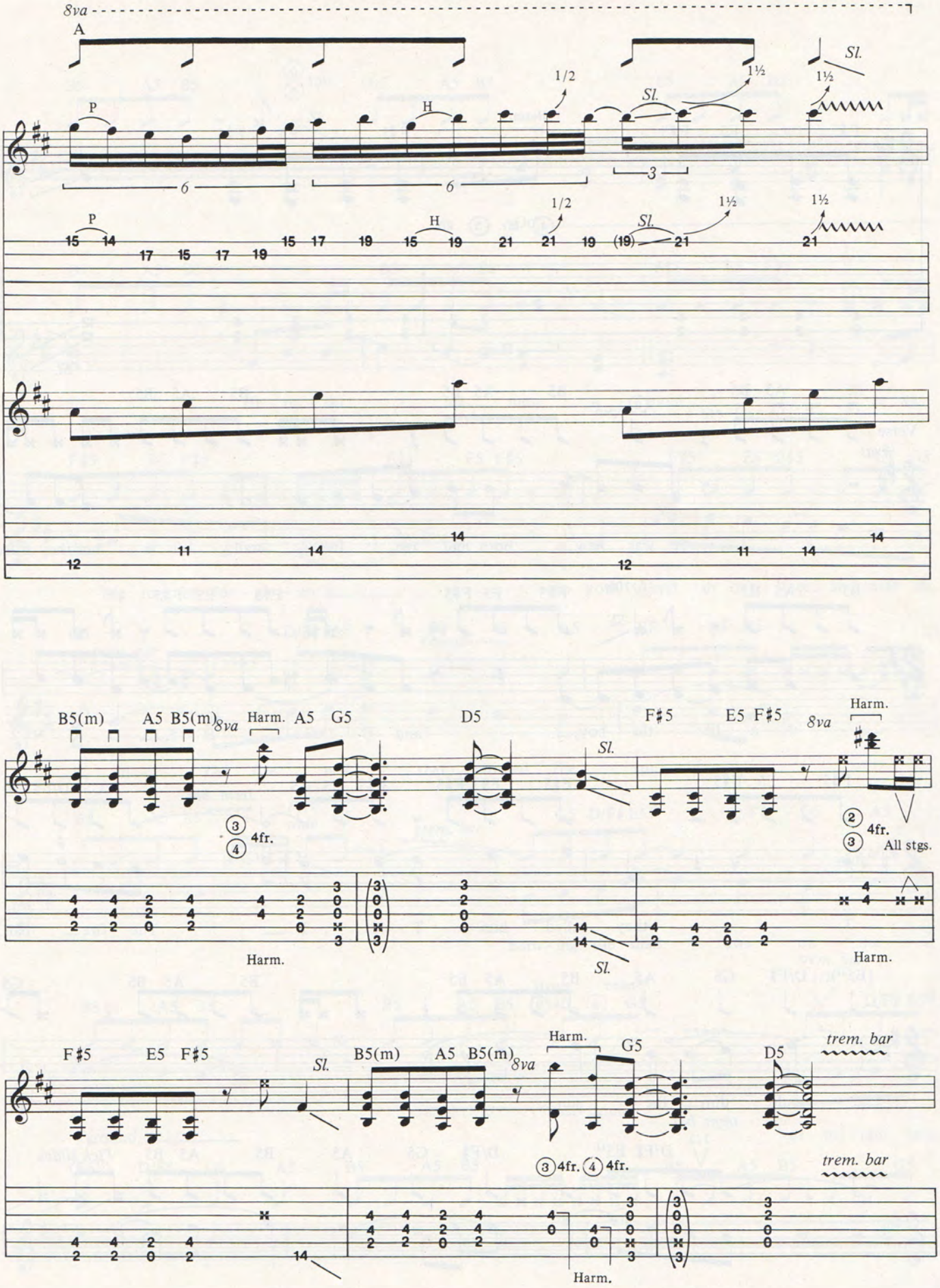
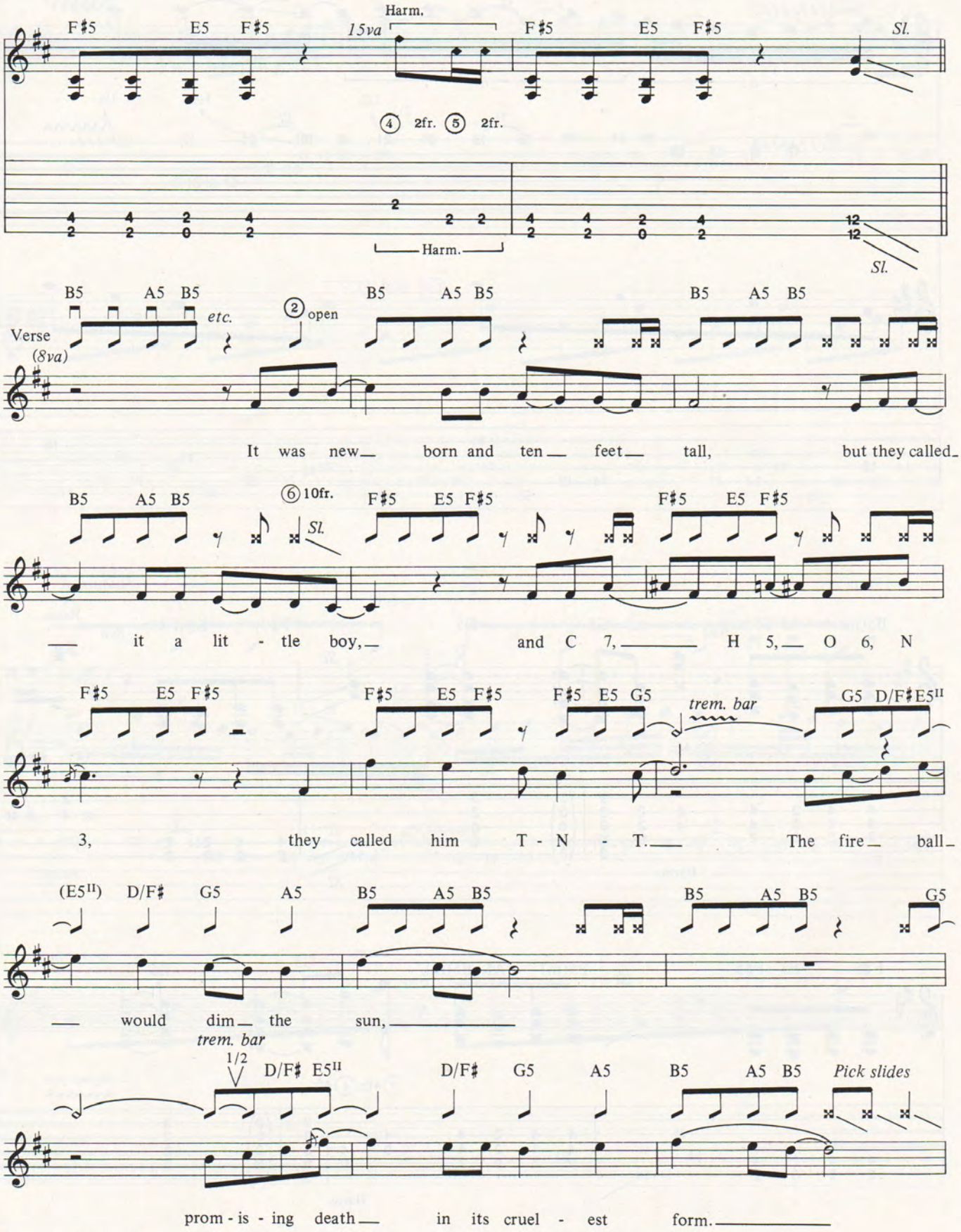
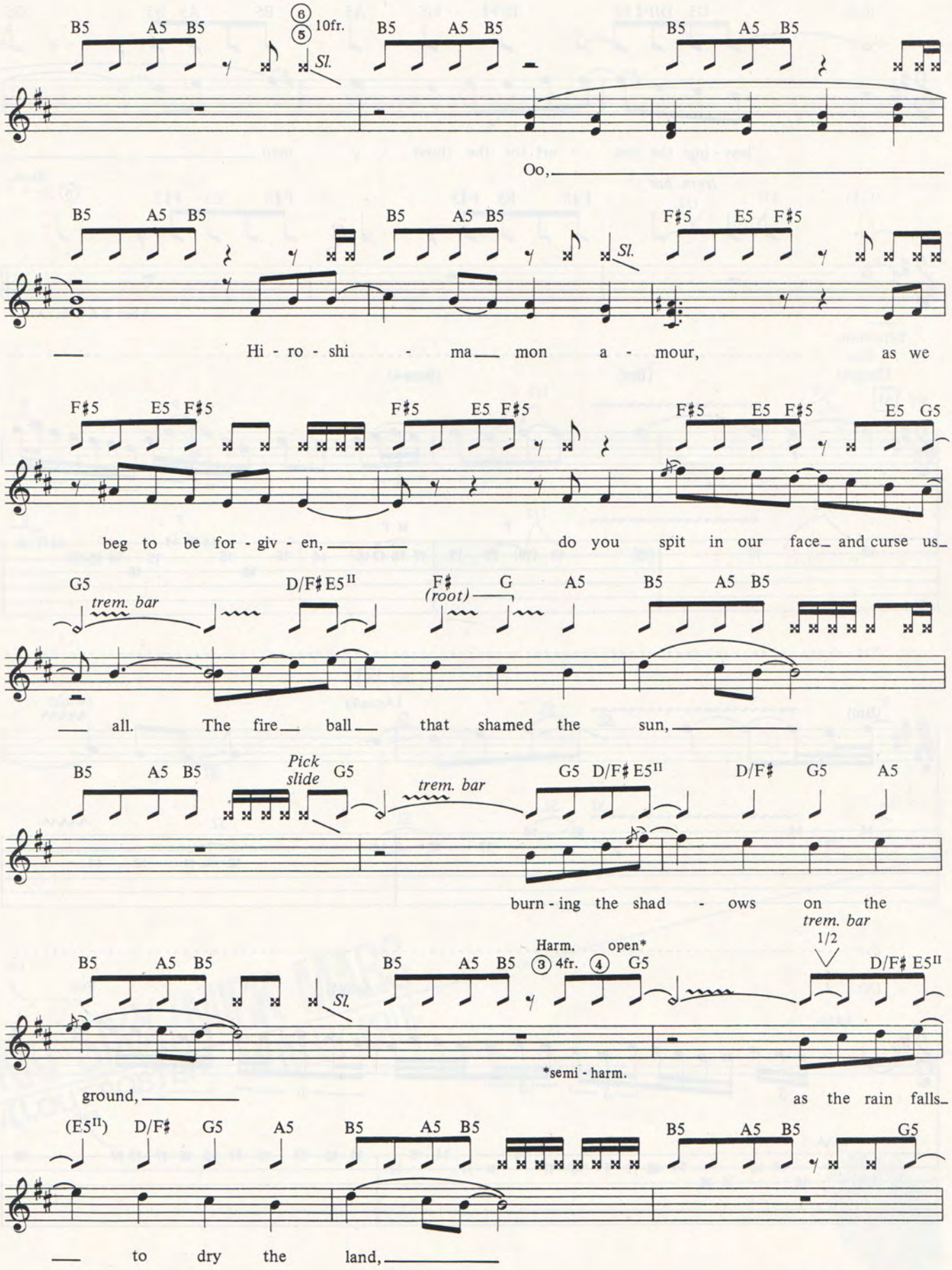
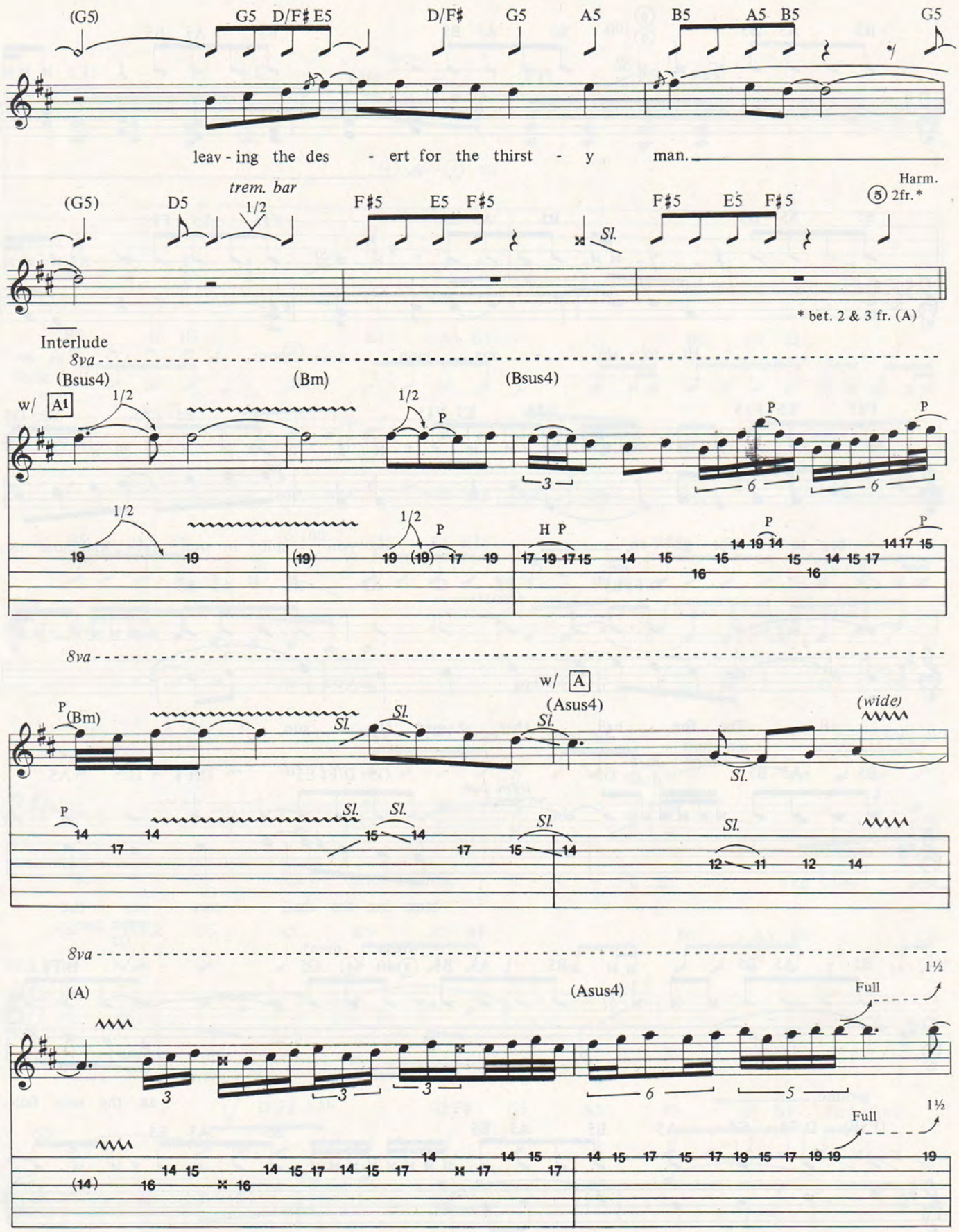
14
16
14
16


8va
(Bm)
(Asus4)
(A)
(wide)
1/2
P
Sl.
Riff A
A(muted)
etc.
(no mute)
H H
1½
(17)


8va
A
P
H
1/2
1½
Sl.
6
3
B5(m)
A5
G5
D5
F♯5
E5
Harm.
4fr.
All stgs.
trem. bar


F♯5 E5 F♯5 15va Harm. F♯5 E5 F♯5 Sl.
④ 2fr. ⑤ 2fr.
Harm.
Sl.
B5 A5 B5 etc. ② open B5 A5 B5 B5 A5 B5
Verse
(8va)
It was new born and ten feet tall, but they called
B5 A5 B5 ⑥ 10fr. Sl. F♯5 E5 F♯5 F♯5 E5 F♯5
it a lit - tle boy, and C 7, H 5, O 6, N
F♯5 E5 F♯5 F♯5 E5 F♯5 F♯5 E5 G5 trem. bar G5 D/F♯ E5II
3, they called him T - N - T. The fire ball
(E5II) D/F♯ G5 A5 B5 A5 B5 B5 A5 B5 G5
would dim the sun,
trem. bar
1/2
D/F♯ E5II D/F♯ G5 A5 B5 A5 B5 Pick slides
prom - is - ing death in its cruel - est form.


B5 A5 B5 6 5 10fr. Sl. B5 A5 B5 B5 A5 B5
Oo,
B5 A5 B5 B5 A5 B5 Sl. F♯5 E5 F♯5
Hi - ro - shi - ma mon a - mour, as we
F♯5 E5 F♯5 F♯5 E5 F♯5 F♯5 E5 F♯5 E5 G5
beg to be for - giv - en, do you spit in our face and curse us
G5 trem. bar D/F♯ E5II F♯ (root) G A5 B5 A5 B5
all. The fire ball that shamed the sun,
B5 A5 B5 Pick slide G5 trem. bar G5 D/F♯ E5II D/F♯ G5 A5
burn - ing the shad - ows on the
B5 A5 B5 Sl. B5 A5 B5 Harm. 3 4fr. open* 4 G5 trem. bar 1/2 D/F♯ E5II
*semi - harm.
ground, as the rain falls
(E5II) D/F♯ G5 A5 B5 A5 B5 B5 A5 B5 G5
to dry the land,


(G5)
G5 D/F♯ E5
D/F♯
G5
A5
B5 A5 B5
G5
leav - ing the des - ert for the thirst - y man.
(G5)
D5
trem. bar
1/2
F♯5 E5 F♯5
Sl.
F♯5 E5 F♯5
Harm.
5 2fr.*
* bet. 2 & 3 fr. (A)
Interlude
8va
(Bsus4)
(Bm)
(Bsus4)
w/ A1
1/2
P
8va
w/ A
(Bm)
(Asus4)
(wide)
Sl.
8va
(A)
(Asus4)
Full
1½

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1	2	3	4	5	6	7	8	9	10	11	12	1
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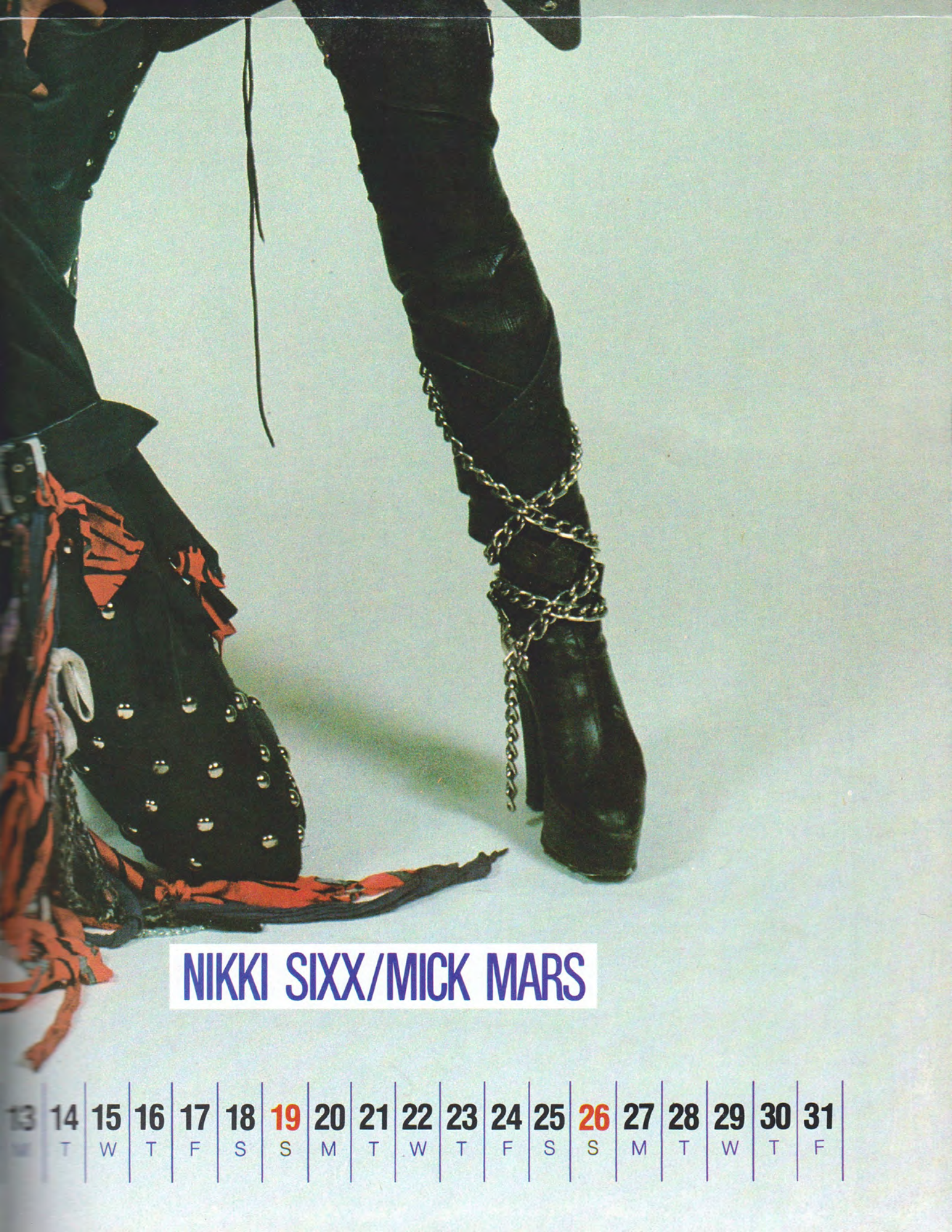
Mark Weiss



NIKKI SIXX/MICK MARS

13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
W	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F

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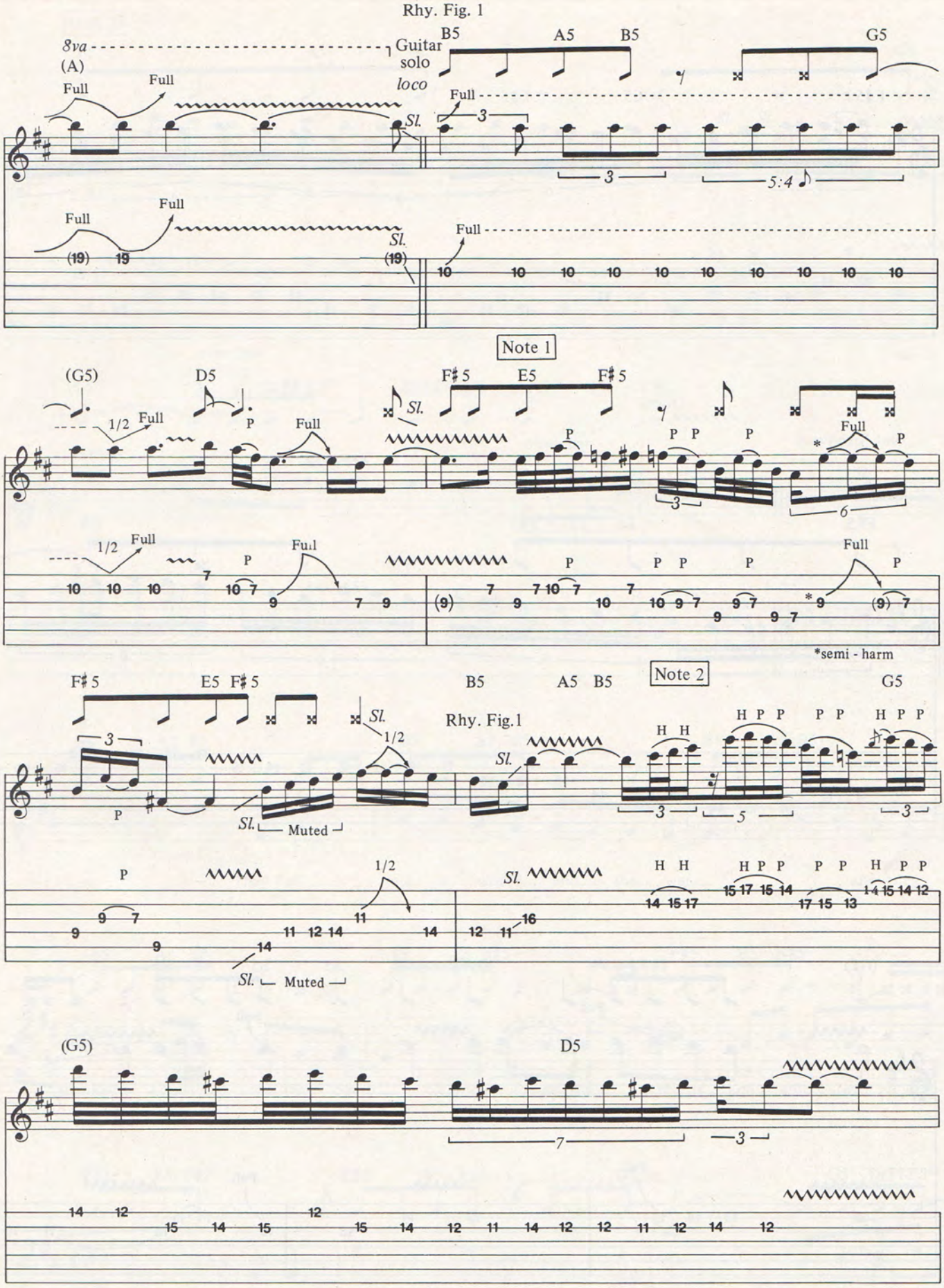
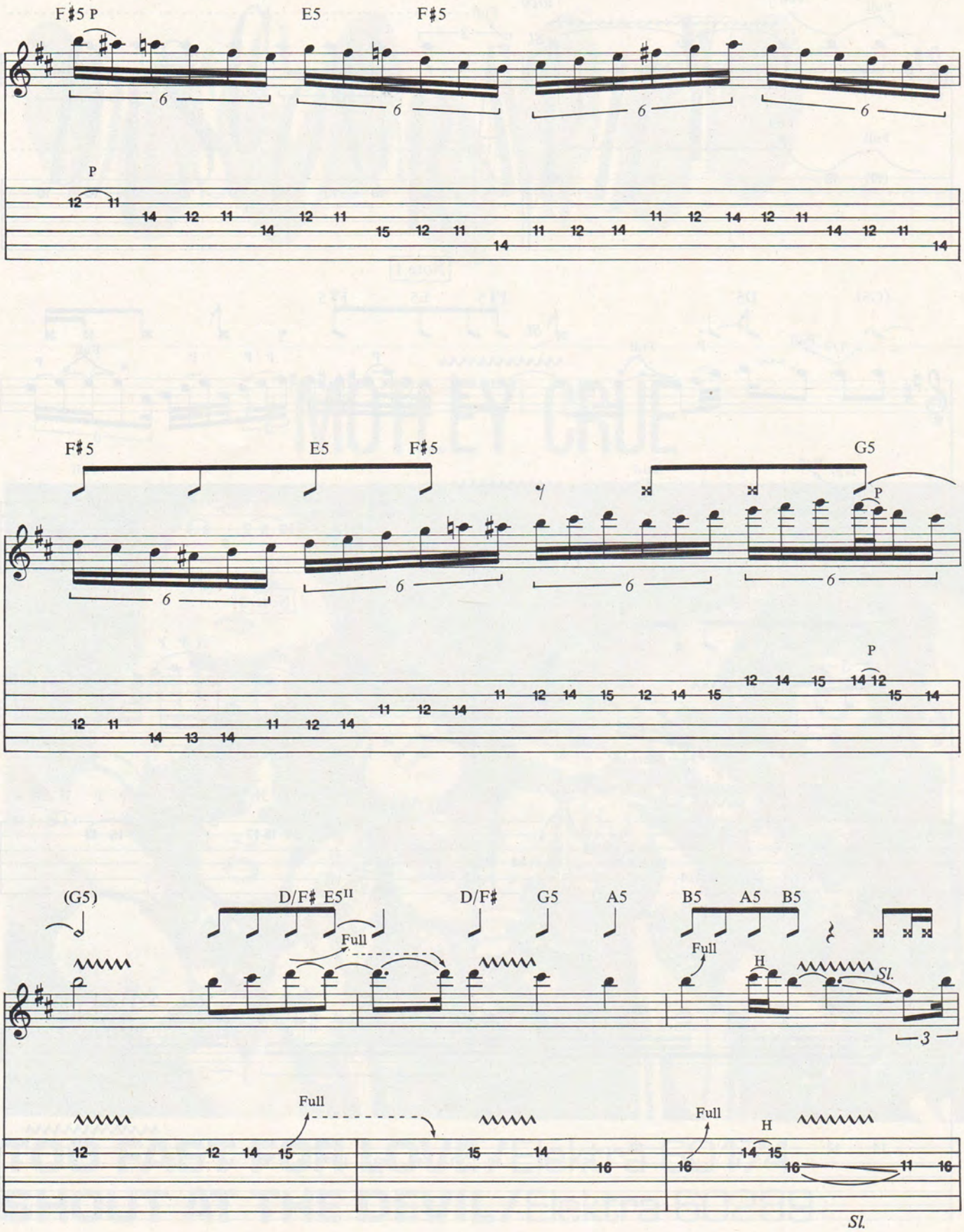
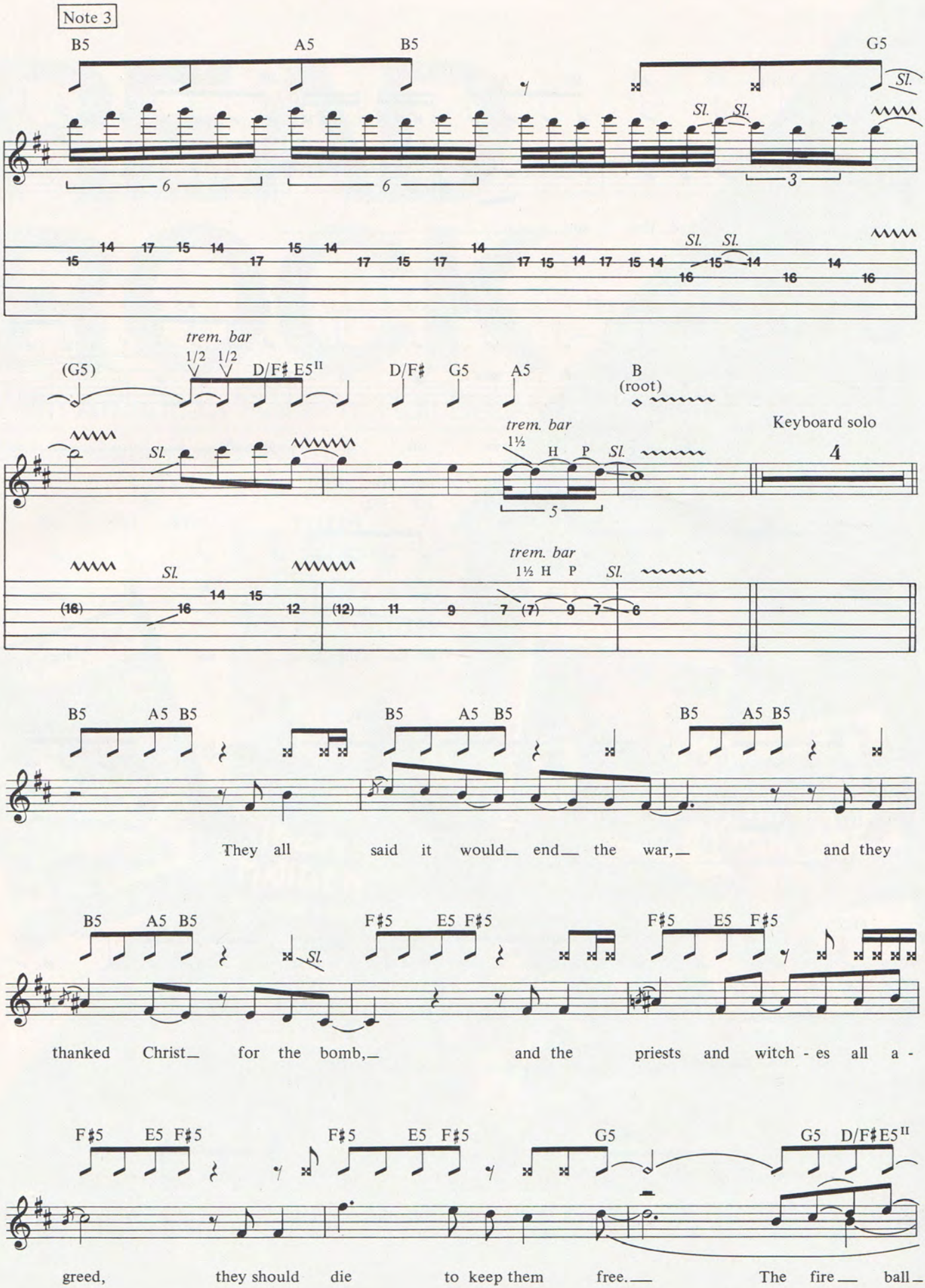

Rhy. Fig. 1
8va
(A)
Guitar solo
loco
B5
A5
B5
G5
Full
Sl.
5:4
Note 1
(G5)
D5
F♯5
E5
F♯5
1/2
P
*semi - harm
Note 2
Rhy. Fig.1
Muted
H H
H P P
P P
H P P
(G5)
D5


F♯5 P
E5
F♯5
P
F♯5
E5
F♯5
G5
P
P
(G5)
D/F♯ E5II
D/F♯
G5
A5
B5
A5
B5
Full
Full
H
Sl.
Full
Full
H
Sl.


Note 3
B5 A5 B5 G5
Sl.
trem. bar
1/2 1/2
(G5) D/F♯ E5II D/F♯ G5 A5 B
(root)
Keyboard solo
4
trem. bar
1½ H P Sl.
B5 A5 B5
They all said it would end the war, and they
F♯5 E5 F♯5
thanked Christ for the bomb, and the priests and witch - es all a -
G5 D/F♯E5II
greed, they should die to keep them free. The fire ball

(E5II) D/F♯ G5 A5 B5 A5 B5 B5 A5 B5 G5

Sl.

that shamed the sun,

(G5) trem. bar G5 D/F♯ E5II D/F♯ G5 A5 B5 A5 B5

burn - ing the shad - ows on the ground,

B5 A5 B5 G5 trem. bar 1/2 1/2 D/F♯ E5II D/F♯ G5 A5

as the rain falls to dry the

B5 A5 B5 B5 A5 B5 Harm ③ 2fr. ② open * G5 trem. bar 1/2 1/2 D/F♯ E5II

*semi - mute

land, leav - ing the des -

(E5II) D/F♯ G5 A5 B5 A5 B5 B5 A5 B5 Pick slides G5

ert for the thirst - y man.

(G5) trem. bar 1/2 D/F♯ E5II D/F♯ G5 A5 B5 A5 B5

(Echo)

Hi - ro - shi - ma!

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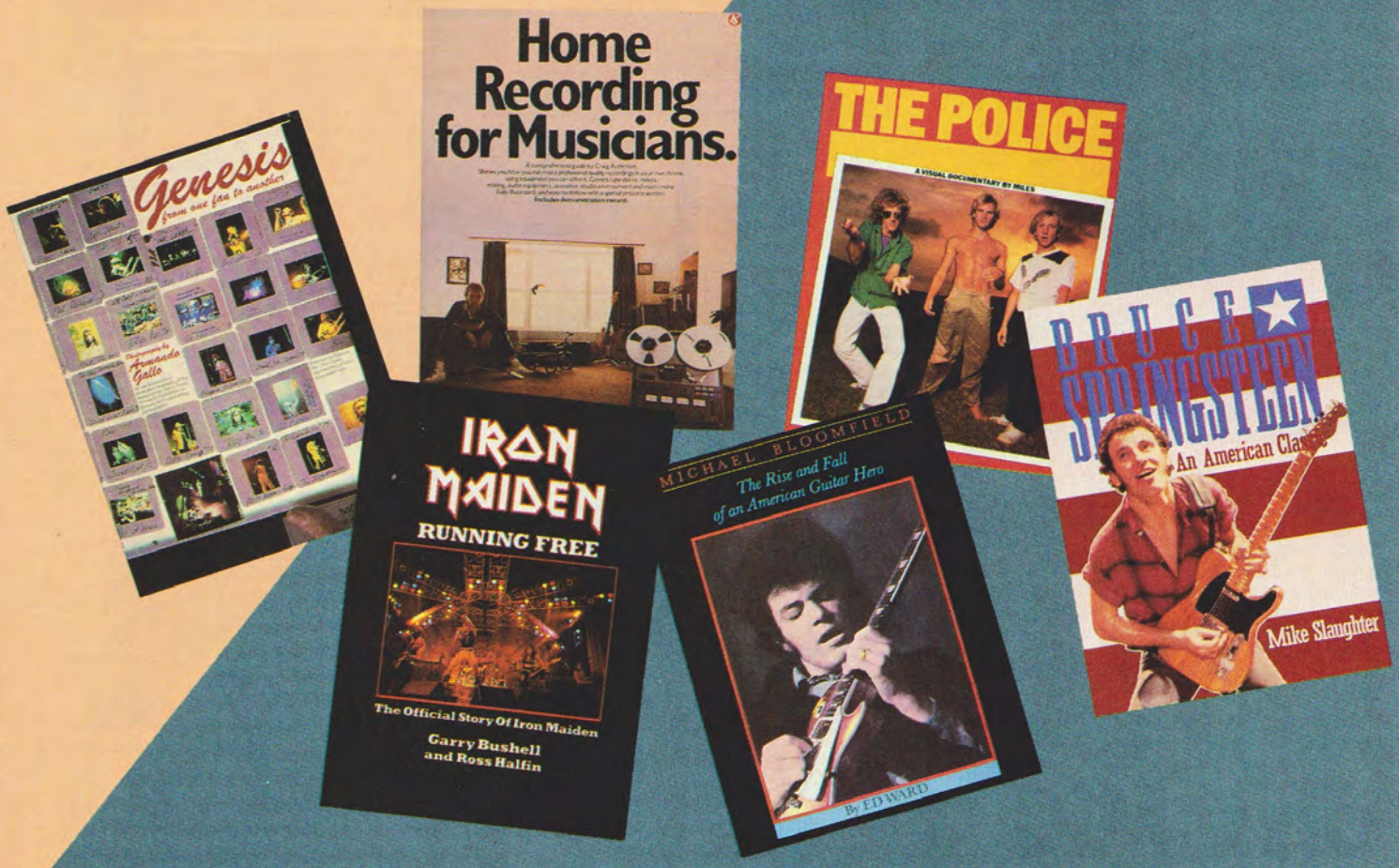

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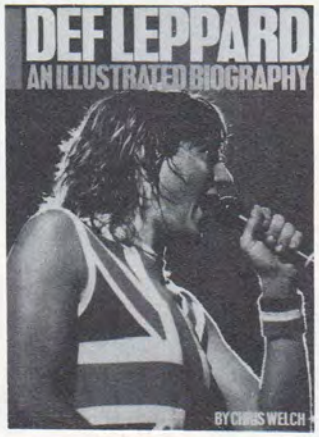

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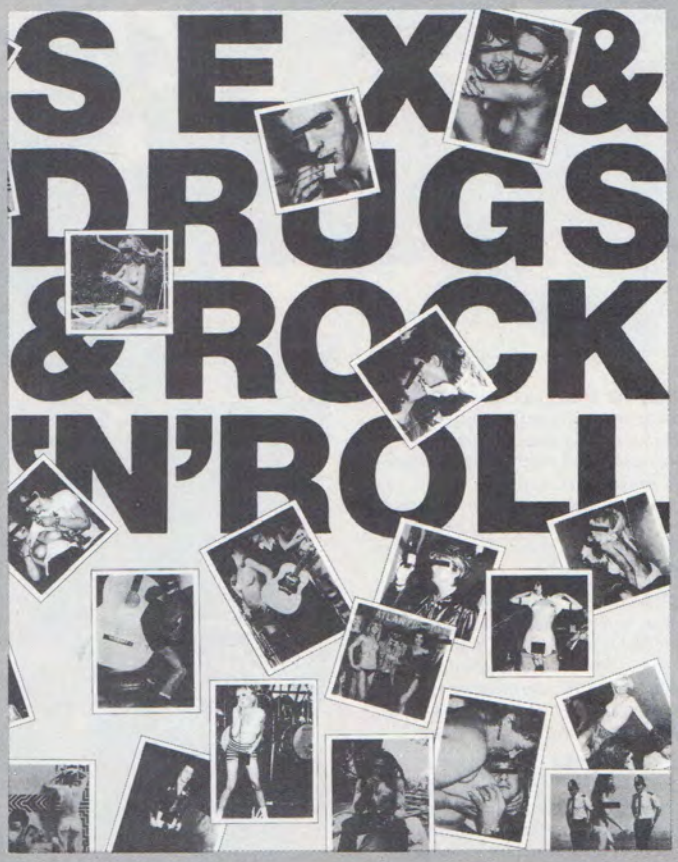

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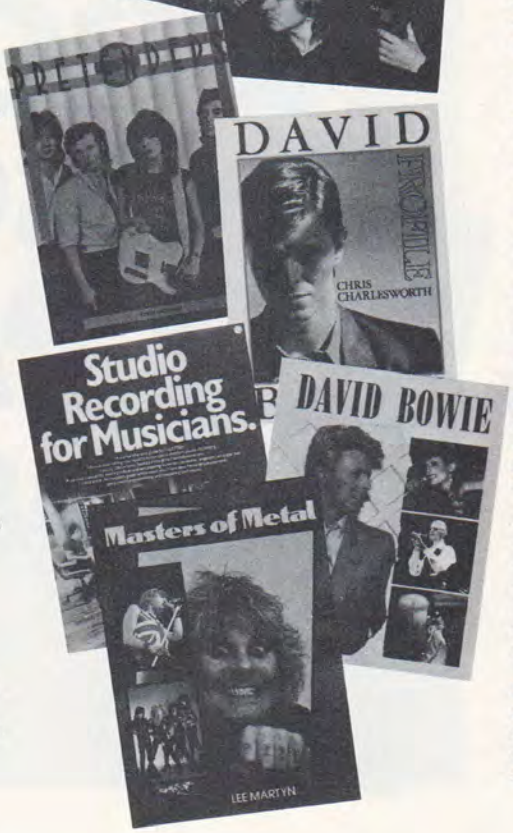

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TOTO

Continued from page 55

Michael Porcaro Steve Porcaro David Paich Jeff Porcaro Steve Lukather Fergie Frederiksen

supposed to be a good sounding guitar with a good feel and an affordable price. It's a simple guitar, a solid guitar that people can buy relatively cheaply.

GUITAR: David Paich (keys for Toto) has stated that the band loses some fire between the rehearsal studio and real thing.

STEVE: Absolutely. We hate to rehearse. It's a drag. With us, once Paich and I start playing something, everybody starts playing like we've known the song all our lives. That's because we've been playing together so long.

GUITAR: Is that at odds with the fact that you do so many overdubs in the studio?

STEVE: That's what happens after we get the tracks. We do heavy experimentation after we hit the studio. We used 200 rolls of 24 track tape on **Isolation**. That's because everybody can fill up 24 tracks with ideas. We never have to erase or lose anything. Then we bounce it down to two reels, a master and a master slave. This way everybody gets off and some amazing things can come from that. We are one of the few bands that can afford the luxury of doing this, now that we have our own studios. We are totally self sufficient. We don't have to go anywhere or deal with anyone except what goes on the lathe after we're done.

GUITAR: Do you overdub your Toto solos using headphones?

STEVE: I play in the control room with my amp out in the studio. I listen to the playback of the mix at about 300 db. I like to hear it as if I was playing live.

GUITAR: Do you know when you've nailed one?

STEVE: Always. That's not meant to be arrogant. If I've gone past it, which has happened, I'll stop. Before, I would beat it to death. Now I say, I'm not feeling it right now, and stop to come back the next day. If it doesn't work right away with me, usually I'm not approaching it right.

GUITAR: Do you develop fresh ideas by taking the track home and working with it?

STEVE: I have done that, if I'm going to work out the solo. I didn't do that much on **Isolation**. The only one I worked out was the middle solo in *Lion*.

GUITAR: If the solos are spontaneous are the chord voicings well worked out because you're working with two keyboard players?

STEVE: That's not a problem. I've always wanted to play in a band with two keyboard players. They have to work out their parts, not me. There's a certain feel to every song and whoever is going to play and interpret that part has to learn it. It's like Donald Fagen does with whoever plays his piano parts. He writes everything out, all the articulations and everything. Then he has somebody whose playing he really likes, play it. I don't do that. I'll play it for Paich and say these are the voicings that I dig and the way I really want to hear it. After we get the basic keyboard part down, then it's free for all and go for it.

GUITAR: It seems you are more comfortable recording with the band now, where in the past it was nerve-racking because you nit-picked everything you played.

STEVE: I feel really comfortable with the band now. Jeff and David know how to get the best out of me. There are only a couple of other people who can — David Foster is one. Jeff has great ideas. He'll say don't play linear, play harmonic, and that will spark a whole new set of ideas. A lot of times you dig around for licks when you first go for something. David will give me new harmonic ideas, like play more on the fifth, and that will inspire a whole new set of ideas. Input is what makes a group work. You can tell when something goes well because everybody will get excited. When you're beating something into the ground that's pretty obvious too.

GUITAR: With all the spotlight on Toto as a session band, most people don't think about you guys jamming on records like *Rosanna*.

STEVE: That whole end solo jam was never rehearsed. It was all live. It was a moment. We went into that old Bo Diddley thing with a Dr. John piano part. We started off and I started blowing. That also happened at the end of the song *99*. We were all blowing and it was never discussed. It was the second take and the tape was rolling and we caught it. With *Rosanna* we must have played for another half hour, jamming and having a great time. That's what we do, have a great time. We're all best friends. When you're happy and making music, you make better music. I know a lot of people in groups where they don't get along outside of the studio. They only see each other when they have to. I think the music must suffer slightly because of that. If everybody was a lot tighter it would show in the output. It would sound a lot more positive. That's where Toto has an ace in the hole. ■

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PERFORMANCE NOTES

HIROSHIMA MON AMOUR

This tune begins with a "classical" feel, as the keyboards play arpeggios outlining Asus4, A (RIFF [A]), and Bsus4, Bm ([A1]). Yngwie begins playing slow, legato phrases (using slides, hammer-ons and pull-offs), and builds to sextuplets and septuplets, 99% picked, which must be played very quickly at this tempo. At first, play these figures slowly and evenly to get them "into your fingers," before playing them up to speed. The mode is B Aeolian (B, C#, D, E, F#, G, A), XIV (14th) position, in bars 6 and 7, and XVII (17th) position (with a stretch) in bars 8 and 9. The opening solo ends with a C#, 1st string, 21st fret, bent up 1½ steps to E, the highest practical note that can be gotten out of a Stratocaster, Yngwie's favorite guitar. In the chordal section before the verse, Yngwie gets a wide variety of harmonics out of the first 4 frets of his guitar, combining single harmonics, double harmonics, and a blend of harmonics and open strings. These harmonics are best achieved on a Strat with the toggle switch in any position but front (rhythm pick-up). The middle position is the most practical.

The rhythm playing in the verse is spiced up with an array of rhythmic chugging, 6th string descending slides, tremolo arm, pick slides, harmonics and semi-harmonics (notes which sound half like the harmonic and half like the actual note). Follow the rhythmic slashes to achieve variety, and notice how each bar is a little different.

The interlude is like a return of the intro, but the chord sequence is reversed. In bar 3, the first sextuplet is a B minor arpeggio, employing a wide stretch (14th to 19th fret), giving way to a line which uses the entire B Aeolian mode. In bars 7 and 8, Yngwie combines 32nd-notes and 16th-note triplets in an ascending line using groups of 3 and 4 notes, each of which starts one note higher than the previous group. These are all picked, and except for the occasional muted note, these figures are played very cleanly.

NOTE 1: These riffs are based on B Pentatonic minor (with the ♭5) in VII position, and, at this tempo, are very much like Eddie Van Halen's playing; the pull-offs and bends are the glue that holds these riffs together.

NOTE 2: Some difficult rhythmic groupings here; this is some *very* fast playing, based again on B Aeolian, with a brief nod to B Harmonic minor (B, C#, D, E, F#, G, A#) in the next 3 bars.

NOTE 3: One last flurry before the finish; notice the subtle increase in speed as Yngwie moves from sextuplets to straight 32nds (all picked!). These lines are very logical and melodic, ending in a powerful "wide" vibrato (whew).

Yngwie's tone thoughout is very heavy, but not fuzzy; bright and clear with lots of sustain. Play his lines slowly, as they make great finger exercises, and grab the neck firmly to establish the wide vibrato, which may take perseverence to cultivate.

Andy Aledort

ROSANNA

RIFF [A] and [B] are the primary guitar figures played in the verse, and they are identical except for the fact that [A] is played in the key of G, and [B] in F. The rhythm figure that Steve Lukather is playing is reminiscent of the Little Feat tune, **DIXIE CHICKEN**. The keyboard part has been adapted for guitar in FIG. 1, and is worthwhile to play if only for the fact that it is not really "guitaristic;" playing piano parts on the guitar will broaden your scope as a rhythm player, and also help you to create more interesting rhythm parts. The horn line preceeding the chorus has also been adapted; play it as evenly as possible and pick each note (except for the one pull-off). RHY. FIG. 2A and 2B feature chord voicings which add to the chords being played; the voicing on the 3rd beat in 2A is part of an E♭ triad played over Cm7, and in 2B the whole E♭ triad is played. The last beat has a B♭sus4 (or E♭sus2) played over the E♭ chord, which resolved to B♭ (only the middle note changes in the two voicings (E to D).

The first guitar solo is only 5 bars long but Lukather uses it to create a melodic statement of his own, which is a good practice to follow. The 3rd bar features an F Pentatonic Major scale (with passing tones) played in sextuplets, building to a sweet finish. This solo should be played very evenly and smoothly, using slides and bends in a subtle manner.

The 45 of this tune faded out on the final chorus, but the album version features a killer solo by Steve Lukather. In this final section Lukather plays a figure similar to RIFF [A] over the keyboard solo (4 bars), and then lets loose.

NOTE 1: In these 2 sextuplets, Lukather begins each with a 2 whole-tone bend; this riff is played in the standrd Pentatonic minor box in 15th position.

NOTE 2: This is actually a very slow vibrato, a good way to develop a controlled wrist vibrato.

NOTE 3: This "jazz meets rock" riff begins with a G minor arpeggio including the 9th(A) and the 11th(C), and is written in actual pitch; this is a good exercise for reading above the staff (*way* above). The final sextuplet employs passing tones leading into the minor 3rd (B♭) played on the first beat of the next bar.

NOTE 4: This really sounds like a jazz riff out of a Howard Roberts book, and it sounds great in contrast to the gutsy, bluesy riffs that Lukather has been playing. The slides and pull-offs create the legato, horn-like sound.

NOTE 5: Lukather was "cramming" here, so rhythmic accuracy was not his main concern. Learn this riff slowly, and then, at the right tempo, jam it in there.

NOTE 6: The tune fades out with an exercise in right hand tapping, and again, the phrasing is very haphazard. Notice how the bends in the final group of notes are achieved by holding the note down with the right hand, and bending with the left, then pulling off with the right hand, tapping, and bending again with the left hand.

Andy Aledort

LIMELIGHT

Alex Lifeson, Rush's brilliant guitarist, incorporates a combination of arpeggios (notes of a chord picked separately) and power chords throughout the song. Notice how he chooses unusual chords such as B (add 4) and G^7 sus^4 in the verse and F# (add 4) and E^5 (add #4) in the chorus to create harmonic interest. These chords enhance and often reflect the melody. When playing the arpeggiated chord parts, hold the chord down in the left hand while picking the separate notes in the right hand. The individual notes of the chord should sustain the blend into each other.

The guitar solo features a heavily sustained overdrive sound with flanger. The solo is based on chord tones and the G# natural minor scale, but more important are the melodic ideas and the feeling behind them. Notice how the solo is constructed. It builds slowly from long sustained notes, first in the high register, then in the low. At the 8th bar of the solo the tension builds with a two octave jump to F#. Increased activity in the high register climaxes with a bend on the 21st fret up to high D#. By using the tremolo bar and lots of volume, the note is then transformed into an intense feedback which sustains through the chorus. Of course, if you are playing with a trio, play the rhythm guitar part that comes in after the solo 6 bars before the chorus.

You will find many time-signature

changes in this song, including 4/4 to 7/4 in the introduction, 6/4 to 4/4 to 7/4 in the verse, and 3/4 to 4/4 to 7/4 during the chorus. A good way to practice these transitions is to use a metronome. Set the quarter note at a comfortable speed and play through sections of the song. Gradually build up speed to where you can play the complete song at the designated tempo. There is a ritard at the 2nd to last bar of the song with a climactic strum on a G# sus4 chord marked with a fermata (𝄐). This means to keep strumming through the drum fill until a cue for a final chord.

Peter Seckel

BACK IN BLACK

BACK IN BLACK begins, after the initial groove-setting chugs, with a rhythmic figure that combines I position chords with alternating riffs, the first of which is based on E Pentatonic minor, in I position using open strings. The second riff is a syncopated figure which ends with a bit of a stretch, B (5th stg., 2nd fret), to another B (6th stg., 7th fret). This pattern (designated as Rhythm Fig. 1) continues through the verse. When playing the chorus (Rhy. Fig. 2), hold each chord for as long as possible, running them into each other. In Rhy. Fig. 3, follow the rhythmic slashes and strum directions as closely as possible, as the activity nicely fills the gaps left by the vocals.

In the first solo section, there are two rhythm guitars which play very similar parts; one guitar (Rhy. Fig. 4) plays chords mixed with double stops (2 note chords), while the other guitar (Fig. 4A) plays chords combined with single notes. As in the intro and verse figures, the 1st and 3rd bars are identical, while the second and 4th bars are different. Although these parts are simple, they comprise the rock-solid groove which holds the song together.

NOTE 1: Play this riff starting with your second finger, then use your 1st, 3rd, and 4th for the G, A, and B♭, respectively. Hammer the 3rd finger to the 4th, pull-off back to the 3rd, and then to the 1st finger. Do this as smoothly as possible; you may use your 1st, 2nd, and 3rd fingers if it is more comfortable, but it's not a bad idea to build up strength and dexterity between your 3rd finger and your pinky.

NOTE 2: This riff (on the 3rd beat), based on E Pentatonic minor in XII position, is a staple of rock soloing, and can be found in the styles of Johnny Winter, Eric Clapton and Jimi Hendrix.

Before the final chorus, there is a section which reminds me of Led Zeppelin, especially in Brian Johnson's bionic ad-lib screaming. RIFF [A] is actually an elaboration on the 2nd half of the intro riff, and the new riff is played in the key of A, as well as the key of E. Angus gets another solo spot after the final chorus, and his playing is spontaneous, pumped up and logical.

NOTE 3: This solo begins with a variation on the last 4 bars of his first solo, which creates a unifying effect between the two sections. Notice in bar 3, 4th beat, how the open E is deadened by the vibrato of the D note.

NOTE 4: The riff across the first 2 beats is almost identical to a Jimmy Page riff from **GOOD TIMES, BAD TIMES**, and Angus crams in those 32nd notes in beats 3 and 4. Try to play this riff as cleanly as Angus does, as it is the clarity which makes this riff stand out. The "pinch" harmonics in the next bar are achieved by picking hard and getting the edge of your thumb in the attack; this adds a powerful tonal variation.

In the final 6 bars, Angus plays 2 variations on a similar riff (the first 4 bars), and each riff is really a triplet figure played in straight 16th notes. This causes the beginning of the triplet to constantly fall on a different part of the beat (a staple of rock and roll guitar soloing in the past 25 years). The riff across the last 2 bars wraps up the solo nicely, and is very Clapton-esque.

Andy Aledort

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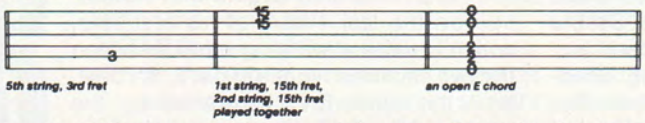
TABLATURE EXPLANATION

Definitions

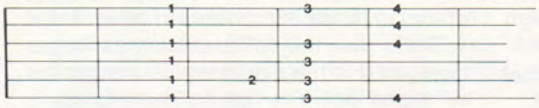
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



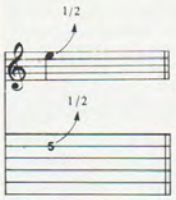
5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

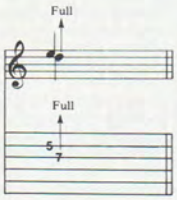
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



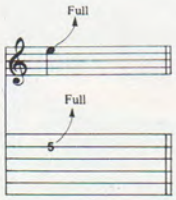
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



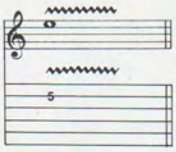
BEND: Strike the note and bend up ½ step (1 fret).



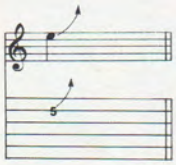
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



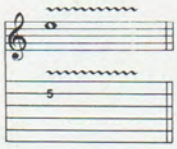
BEND: Strike the note and bend up a whole step (2 frets).



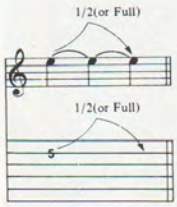
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



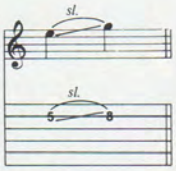
BEND: Strike the note and bend up an indefinite amount.



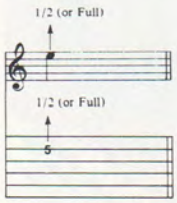
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



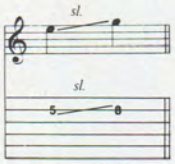
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



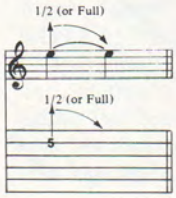
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



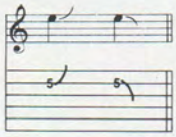
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



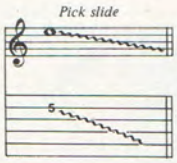
SLIDE: Same as above slide, but the 2nd note is struck.



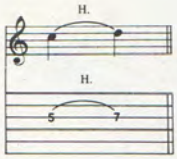
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



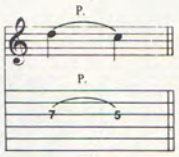
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



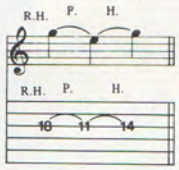
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



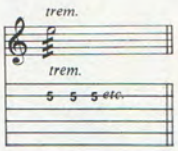
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



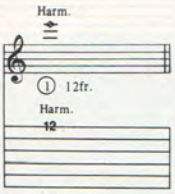
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



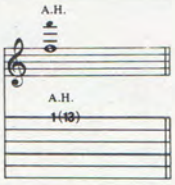
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



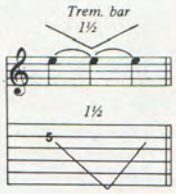
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



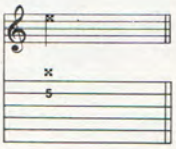
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



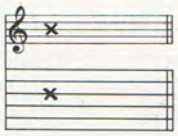
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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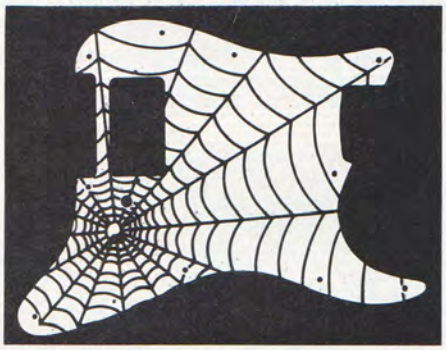

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NEW PRODUCTS

Unicord announces the revolutionary carbon fiber-made electric guitar, which utilizes a series of precision-engineered, shallow, sloping steps to replace the conventional fretboard. Other features include recessed rocker switches which control the volume, treble and bass, with settings displayed via color-coded digital readouts and touch sensitive controls which select pickup and phase combinations.

Unicord
89 Frost Street
Westbury, NY 11590

Washburn unleashes the Panther G-35 guitar which features a 24-fret, two-octave, three-ply rock maple neck and comes equipped with a Kahler vibrato and Washburn's full encapsulated pickups that provide mid-range crunch.

The suggested retail price is $799.

Washburn
230 Lexington Drive
Buffalo, IL 60090

Time Guitars introduce their handbuilt Prime Time Series Guitars, in standard or artist models. The standard models have solid Honduras mahogany or rock maple bodies and rosewood fingerboards, while the artist models combine a V contoured neck, diamond inlay and ebony fingerboard, and a choice of decorative bindings. Hardware components are supplied by Schaller, and Time modifies the locking bridge to increase sustain and intonation accuracy. The suggested retail prices start at $948.

Time Guitars Inc.
120 Kimball Avenue
So. Burlington, VT 05401

Allparts' Locking Nut is the perfect replacement for both vintage and late-model Strat-style guitars, with or without a bullet-type truss rod adjustment, and can be easily installed without making modifications. The Locking Nut comes with its own mounting screws and an allen wrench for tightening the three string locks. The suggested retail price is $35.

Allparts
P.O. Box 740129
Houston, TX 77274

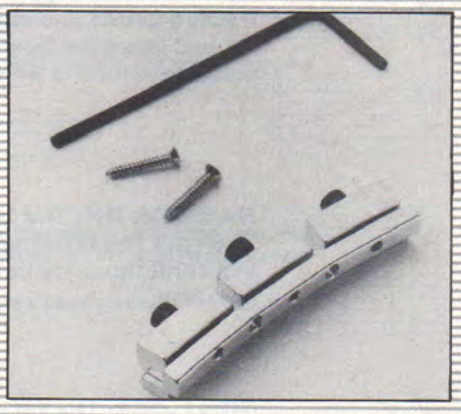
Audio Technica's At-SP3 miniature 6" loudspeakers feature a 3" driver and ultra compact, built-in amplifier and can reproduce sound over a 200 to 16,000 Hz frequency range. They can be used with tape recorders, receivers, radios, recorders or TV sets and can be powered by battery or by a 6V DC battery eliminator. The suggested retail price is $74.95.

Audio Technica
1221 Commerce Drive
Stow, OH 44224

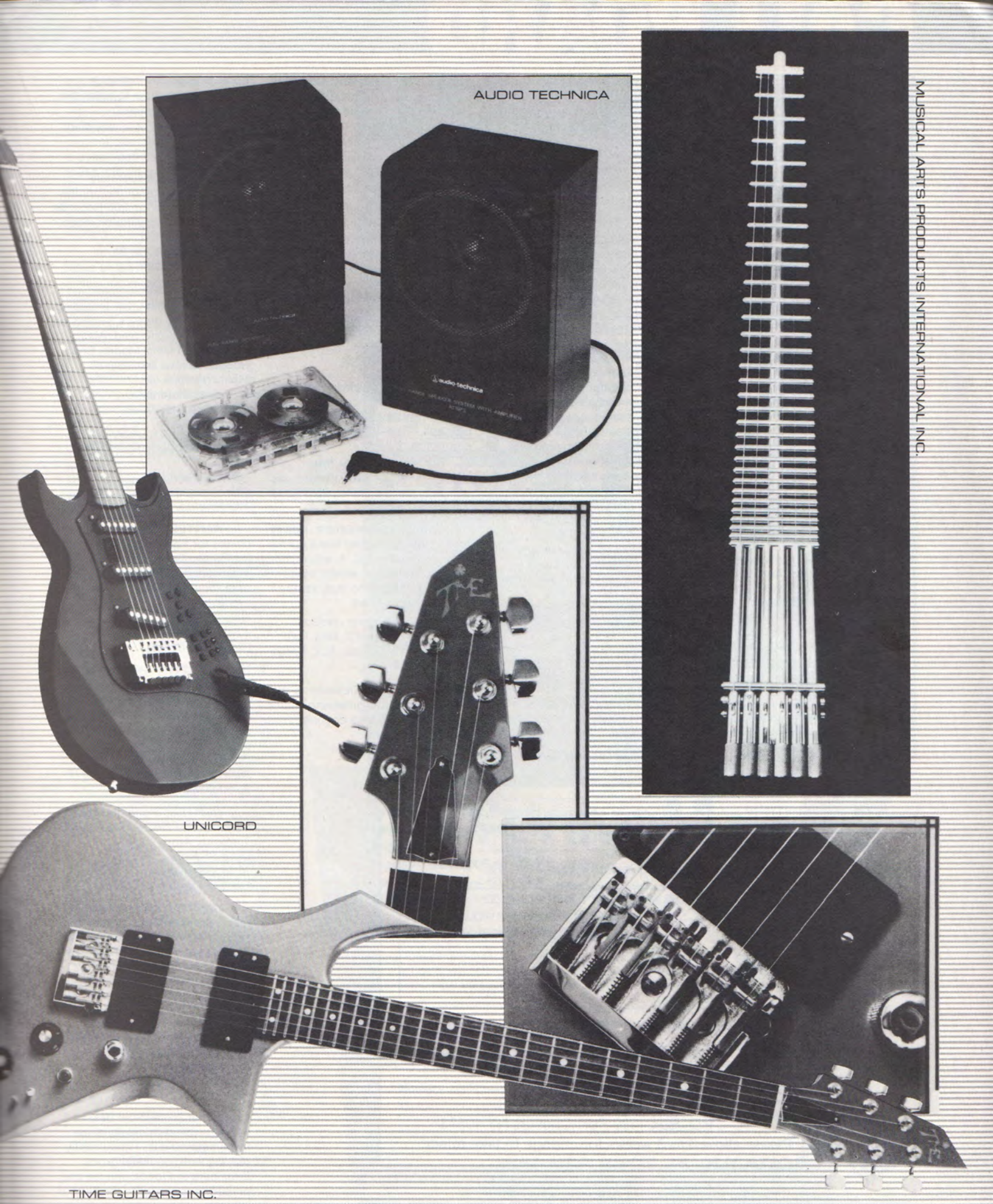
The Gittler Guitar is the body-less guitar which features six precision sensors, one for each string, which bring an optimum mirror to the frequency response of each string and its selective focus into infinite timbre and spatial coloration, through sextraphonic electronic modification. The Gittler carries a range of four octaves and a fifth, over a thirty one fret span. It measures twenty-nine inches long and three inches wide.

Musical Arts Products International Inc.
2 General Street
Staten Island, NY 10306

ALLPARTS



WASHBURN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REGIONAL REPORTS

Warwitch is a rock HM band that has been described in terms of awe and shock after they have finished their 90 minute stage set of the heaviest metal around. Even in the renaissance of metal, the Witch's material is too heavy for them to reach commercial success. Their stage material is comprised of about 50% import metal, 25% domestic metal, and 25% of their material is original. The main songwriter is lead guitarist Ali John Amirshahi, who shares lead with Bobby Curtis. Ali John's leads are very, very fast and are a cross between Randy Rhoads' and Yngwie Malmsteen, hence his nickname "the Hurricane." Bobby's leads are strong and aggressive with a heavy edge to them. Shane Bankhead, the bassist, sounds like a cross between Steve Harris and Billy Sheehan, while lead vocalist Ken Barnett sounds as brutal as Udo Dirkschneider. Drummer Bo Roberts lays down a fierce beat with terrific drum rolls. I'd like to encourage anyone in the northern Virginia area to come and check this awesome band in action.

Mark Martin
Stafford, VA

Can a band from a military academy (West Point) actually play hard rock and their own metal originals? Strait Steel is doing it and making quite a name for themselves. Female singer Deanna Brown ignites energy with a vocal range that goes from soothing melody to high power seduction. Tommy Cioppa, lead and rhythm guitarist, does it all with his axe and his stage presence is unequalled. Panamanian drummer, Raf Botello, plays as if destiny is calling him and J.J. Nelson's performance on keyboards adds sound to the band that is distinct and unsurpassed in metal acts today. Look for them and their singles, *Red Light* and *Passionate Please*, to strike a note in everyone's dreams.

Charles Franks
Long Island, NY 11530

NEEDS

WANTED: Recording of Eric Johnson or Danny Gatton.

B. Neiman
9011 Cargill Lane
Philadelphia, PA 19115

If anyone has any old blues records, books or any other blues paraphernalia and is interested in selling these items, please send me a list and prices.

Craig Coffield
RD 1, Box 373
Moundsville, W.V. 26041

I need help in locating a guitar book titled *Guitar Language.* It has all kinds of scales and progressions in each of the modes. Anyone know the address of the publisher? Any information would be appreciated.

Allen King
C Co, 1st Bn, Sch Bde
Redstone, Arsenal, AL 35897

WANTED: Randy Rhoads anything: rare recordings, live recordings, books, interviews, pictures. I'll pay good money for something rare.

Andy Troy
3400 Omar Lane
Plano, TX 75023

Young intermediate heavy metal guitarist would like a corresponding pen pal. I enjoy the work of Rhoads, Frehley, Vincent and any other who has strange playing capabilities.

Donny Hanson
Rd. #2, Box 1008
Adams, N.Y. 13605

I'm interested in entering the field of record engineering and/or stage lighting. Does anyone know where I can get such information on how to enter the market in these areas?

Jill Taylor
3007 N.E. 58th St.
Portland, OR 97213

WANTED: Desperately looking for a copy of the original Queensryche EP on 206 Records. Also any Queensryche on video.

Mitchell Goodman
105-49 Flatlands 4th St.
Brooklyn, NY 11236

WANTED: Looking for any materials on Thin Lizzy including tapes, articles, posters, t-shirts or photos. Top dollar paid. Also interested in Gary Moore, Brian Robertson and John Sykes.

Mark Hutchins
9105 East Stayman Dr.
Elliott City, MD 21043

WANTED: A copy of the Japanese imports **Quiet Riot I** and **II**.

Noelle R. Mitchell
905 Farragut St. N.W.
Washington, D.C. 20011

WANTED: Chrome bridge covers for Fender Jazz bass and for Gibson basses (EB-0, 1, 2, 3, Thunderbird Series). Also, bass case for a Mosrite Ventures model bass.

George Hample
4 Knollwood Dr.
Bethel, CT 06801

WANTED: Footswitch for Vox Super Beatle Amplifier, model V-1141. Also, any old Vox catalogs containing information on this amp or any other Vox product.

Chris Soulis
2613 Northwood
Toledo, OH 43606

WANTED: 3 original white buttons for a 1962 White Fender Tremolux Amp.

Dave St-Pierre
16 McGill Avenue
Ottawa, Ontario K1V 7M6

WANTED: Marshall 100 Watt head, Circa 1969-1972. Must be Westchester or New York area.

David Harter
68 Joyce Road
Hartsdale, NY 10530

WANTED: 2' x 3' poster of Jimi Hendrix. Also, I'm a songwriter and would like to do work with rising bands.

Scott Martin
805 Merwin Road
Raleigh, NC 27606

I am a 24-year-old bassist whose musical interests range from metal to jazz. I'm currently playing with the metal group Zuus here in Florida and we are preparing to return to the studio.

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P.O. Box 1490 Port Chester, NY 10573

Please allow 6 to 8 weeks for change to take effect.

I'm looking for correspondence from other musicians who are into rock, to collaborate and perhaps trade ideas. I've been playing bass for 9 years, so maybe I can inject some new ideas into your playing.
Curt Thomas "Slug" Green
B-078164 (E-62)
P.O. Box 500
Olustee, FL 32072

WANTED: February 1984 issue of **GUITAR** For The Practicing Musician. Price negotiable.
Greg Salmon
116-3 Van Buren Rd.
Voorhees, NJ 08043

17-year old heavy metal guitarist looking for helpful hints in playing licks, tricks, and scales. Also looking to form band. Although I am inexperienced and an intermediate guitar player, I am very dedicated and hard working.
Mark Succarotte
416 Ewing Avenue
Madison, IL 62060

ON CALL

I am a high school guitarist looking for bass and guitar musicians for a rock band. My interests are in groups like Judas Priest, Van Halen and Def Leppard. I have written about a dozen songs and I intend to pursue writing original material and possibly recording it. If you're interested in being part of a group with a future or if your band needs a good guitarist/songwriter or just to jam, write.
Alan Werstler
201 Oak Street
Gilbertsville, PA 19525

I am 22 years old, formally trained and I am restless to rock. I'm a multi-talented guitarist, pianist and composer with enough complete material to make an excellent start in the music world. All I need is YOU—no nonsense, hardworking, creative musicians—to come along. I've had it with playing everybody's Top 40 Hits, and dancing to the same old stuff. This is an original outfit. Opportunity awaits if you've got the might, the skill and the hunger. If you're a bassist, percussionist, drummer, keyboardist, lyricist/vocalist, contact:
H.S.I.
NE Peterson
2028 Chestnut St.
Philadelphia, PA 19103

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Last year, fans across the country "thrilled" to Michael Jackson, "jumped" for Van Halen and scooped up Prince's "Purple Rain" like there was no *tomorrow*. Well, there is a *tomorrow* — but, frankly, we sold so many songbooks by these superstar acts and others, that who's to say they'll still be available *tomorrow*. Why not look over our 10 best-selling rock songbooks for the year of 1984 and order your favorites *today*. Before it's too late.

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Van Halen — 1984	VF1108/$10.95	QTY ___
Prince — PURPLE RAIN	VF1179/$10.95	QTY ___
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Rush — DELUXE ANTHOLOGY	VF0901/$12.95	QTY ___
Led Zeppelin — GUITAR	GF0056/$9.95	QTY ___
Motley Crue — SELECTIONS FROM 2 ALBUMS	VF1114/$9.95	QTY ___
Scorpions — LOVE AT FIRST STING	VF1139/$8.95	QTY ___
The Cars — HEARTBEAT CITY	VF1133/$9.95	QTY ___

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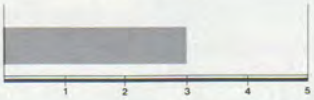
On the Case

by Roger Sadowsky

Riverhead Unicorn Bass (RUB-1100) $950.00 List



First there was the invasion of the Fender clones, and just when we thought it was safe to go back in the music store—LOOK OUT! THEY'RE COMING! It's the invasion of the Steinberger clones!

The Unicorn 1100 is a hi-tech looking bass, patterned on the Steinberger design. The headless styling features micrometer tuners on the body and string clamps at the end of the neck which eliminate the need for double ball end strings. The three piece maple neck is set and glued into an alder wood body. The body has two little wings on the upper bout which create a small waist. This enables the unicorn to be rested on the leg and played sitting down. The Unicorn has a flat black polyester finish and features a black stained rosewood fingerboard and black hardware.

The electronics consist of two single coil pickups, three-way pickup selector, and three dual pots. The pot functions are: master volume, passive tone and four EQ bands—treble, hi-midrange, lo-mid-range and bass. The system is powered by a nine volt battery.

In general, the Unicorn has a neat look and feels and plays well. The neck is nicely shaped, the fingerboard is true, and the fretwork is good.

On the critical side, the Unicorn active EQ is noisy, even though the control cavities are well-shielded. The active circuitry also lacks a bypass switch which prevents the bass from functioning if the battery dies or if the active circuit should malfunction.

The Unicorn features a locking output jack. This holds the cord securely and you have to press a release button to unplug the cord. This is a new idea, and while its purpose is to prevent the cord from accidently unplugging, it's a feature that potentially could create problems and might even be dangerous. If the player or someone else were to trip on the cord, I would rather have the cord pull out than have the bass ripped out of my arms. Only player experience over time can determine if this type of jack is a good or bad idea.

As far as tonal quality, the Unicorn sustains well, but I find the sound otherwise uninteresting. The bass E string seems to have a different timbre than the other three strings and, overall, the bass just doesn't seem expressive.

At $950, the Unicorn is not cheap, and at the same time, I do not consider it to be a professional quality instrument. It might be worth the money to some for its portability and how it looks on stage, but unlike the Steinberger, I don't consider it a serious instrument. On a scale of 1–5, the Unicorn rates a 3.

NOTE: Several Steinberger style basses have hit the market this year, but only the CORT is licensed by Steinberger to use their patented micrometer tuning system. The Unicorn is technially an illegal copy, and for those of you who take a protectionist attitude toward American industry, this can be a factor to consider when making a purchase.

Yamaha BB3000S $1195 List

For some years now, Yamaha has tried hard to lure over die-hard Fender bass players, and to a reasonable extent, they have succeeded. The Yamaha bass has gained respectable popularity among professionals, especially the studio players on the West Coast.

The Yamaha BB3000S is their basic, non-active bass model. It is made with a through-the-body laminated maple neck surrounded by body wings of alder. This results in a medium-light instrument with good acoustical resonance. The instrument reviewed is finished in a very nice black sparkle polyester.

The basic format of the BB3000S is that of a P-J bass. The bass has a P style pickup and a continuous blade J style pickup near the bridge. Each pickup is surrounded by a brushed brass mounting ring. The electronic controls are basic: two volumes and a tone control. The controls are rear mounted as the BB3000S has no pickguard.

The neck on the Yamaha is nicely shaped and very comfortable to play. It is shaped thinner than most Fenders and the width at the nut lies about halfway between a P bass and a J bass. The 21-fret fingerboard is rosewood and has a flatter radius than a Fender. The fingerboard is appointed with split oval pearl inlays and very very tiny white side dots. The neck is fretted with medium size frets. Although the neck is shaped well and the fretwork is good, the fingerboard was not trued as well as it could have been on this sample. The neck was straight, from the nut to about the 15th fret, but took a sharp rise from the 15th to the 21st fret.

The BB3000S is featured with gold hardware. The bridge is a vintage style Fender bridge with the old screw-thread style bridge saddles. The only improvement over the Fender design is the milling of shallow alignment tracks in the base of the bridge. Given the price of the instrument, the bridge is very unimpressive.

Overall, the Yamaha BB3000S is a well made bass that should appeal to many players who prefer Fender style instruments. The BB3000S is comfortable to hold and play, and has a round sound with a lot of punch and character. However, it is not an inexpensive instrument, and for $1195.00 I expect a top grade bridge and a little better workmanship in trueing the fingerboard. I rate the Yamaha BB3000S a 3½ out of 5.

Thanks to Manny's Music of NYC for providing an off-the-shelf instrument.

PLUGGING IN

by Bob Rose

DOD FX 90
List price $140.00

The DOD FX 90 is an analog delay. It is one of those familiar type boxes that you put on the floor and plug into your other effect boxes and then into your amp. It measures 5″ × 3″ × 2″ and weighs 1.2 pounds.

The FX 90 has three controls. They are: Delay, which controls the length of the delay up to 300 miliseconds (a respectable amount); Mix, which controls the amount of dry signal (non-delayed) that you mix in with the delayed signal; Repeat, which allows you to choose how many repeats or answers you will have. The DOD delay is powered by a nine-volt battery, or you can plug it into AC with an adapter. It comes in a sturdy metal case with a non-skid bottom. It has FET switching for silent on and off, and a red LED to tell you whether the unit is on or off, and if it is time to change the battery.

This is the first device I have tried out by the DOD company, and I am very impressed. This unit sounded very good . . . as good as other analog delays that cost more money. It is very well made and seems to be able to take quite a beating (good for road travel). The FX 90 controls could not be easier to operate. They were quite accurate, which is nice on a device that is so inexpensive. The FET switching is very quiet and feels good to the touch (no clicking or springing).

The list price for the DOD FX 90 is $140.00. I consider this to be very reasonable. At this low price a player can afford to add this delay to his other effects which may even include other delays. I personally like to have a couple of delays set up so I can instantly switch from one delay to another without fiddling with dials. At this price you can afford to do this.

I rate the FX 90 five out of five for quality, ease of use, and its affordable price.

Roland TR-707
Rhythm Composer
List price $595.00

A few months ago, I wrote about the Roland Drumatix drum machine. Its main drawback was that it didn't sound like real drums, "but what do you expect for $395.00." At that time to get a drum machine that sounded like real drums you had to spend around $2,000.00. Well hi-tech (and digital technology) has changed the situation radically in these few short months and given us some authentic sounding drum machines that are much less expensive.

My favorite of this new crop of inexpensive drum machines is the Roland TR-707 Rhythm Composer. This is a Digital drum machine that has many teriffic features, combined with sounds that sound like the real thing.

The TR-707 has the following sounds: two bass drums, two snares, low-tom, mid-tom, hi-tom, rimshot, cowbell, handclap, tambourine, hi-hat closed, hi-hat open, crash cymbal and ride cymbal. It has eleven faders that control the amount of each sound you get in the mix. There is an overall volume control and a tempo dial. There is an accent control that allows you to make any of the sounds louder (two possible levels of loudness to choose from) on any beat. There are "shuffle and flam" functions that allow the programmer to get some live feel into the program. This is necessary because the machine automatically corrects to a sixteenth or thirty-second note, which can sound a little sterile, since nobody plays in perfect time.

The 707 has onboard RAM capacity for storing 64 rhythm patterns to be used in approximately four songs. You can add a RAM cartridge to store twice the memory. This is a feature that I like very much. Another feature that puts it above the competition is the individual outs for each sound. This allows you to put a sound on its own track (if you have a multitrack machine). This also allows you to process each sound differently (delay on the snare, equalize the bass drum, phase the cymbals, etc). Most machines in this price class don't let you do this, since they are only stereo out.

The TR-707 is midi. This means that it interfaces with most new synthesizers, so you can use the drum machine to drive the synth, or vice versa. Therefore, if your synth has some percussion sounds that aren't on the 707 you can trigger them with the 707 and add to your percussion section.

The 707 has a sync tone. This means that you can record the sync first and have it trigger the drum program after the fact. If at the end of all your overdubs you want to change your drum program you can erase it and have the new program played perfectly in time, triggered by the sync tone that you originally recorded.

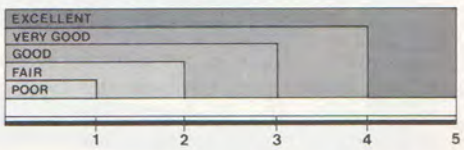
For anyone who knows how to operate Roland drum machines of yesteryear (the 606,808,909), you will be happy to see that the 707 works on a very similiar system. It has the subdivisions that you tap in real time (or step time) and the red LEDs that dance across and tell you where you are in the measure of music. You can program by ear, or you can write out a program and then try it on the machine.

At the risk of nitpicking, there are two features of the 707 that I would change. One of them is the sound of the ride cymbal. It is not up to the authenticity of the other sounds. The other problem is the LED readout that shows the programmer what drums are playing on what beat. It is small and hard to read.

All things considered, I have given the 707 the highest rating of five, as Roland has provided an affordable machine that is easy to use, has individual outputs, has room for additional memory, and above all, sounds great.

Thanks to Mannys for providing off-the-shelf effects.

RATED WITHIN THEIR OWN PRICE RANGE.



the Vinyl Score

by Buzz Morison

GIUFFRIA—Giuffria
Camel Records MCA-5524
Performance: Bombastic
Hot Spots: *Don't Tear Me Down* and *Turn Me On*
Bottom Line: Big, crashing rock with frizzy hair

You might remember the name Giuffria from the now defunct Angel, but if you don't, the blonde keyboard maniac is going to make sure you don't forget it with his new five-piece "progressive rock" outfit. Hence the name Giuffria for this band that mixes bombastic keyboard textures with slicing guitar leads on woeful tales of being in *Trouble Again*, or beseeching plaints of need to various gals heading for the exits. On top are the wailing warbles of David Glen Eisley, a former minor league baseball player traded from one performing art to another for a bass player to be named later. The next layer finds Gregg Giuffria thickening things with various keyboards and former Rough Cutt guitarist Craig Goldy intensifying with basic rhythms and clear, beaming solos. His cutting work, when given space, is an apt grounding wire for Giuffria's atmospheric wanderings. Those melodic layers are heaped on thudding rhythms, creating a loud, dramatic and polished sound that reflects the band members' histories in various levels of minor-league rock. Gregg Giuffria thinks it's time he got called back to the majors, and with this BIG debut, he's got a shot.

DANGEROUS MUSIC—Robin George
Bronze Records 7 90244-1
Performance: Varied and vibrant
Hot Spots: *No News Is Good News* and *Showdown*
Bottom Line: Busy power pop full of guitars

Dangerous Music is an album of animated power pop built on the best of two worlds—it's filled with curtains of ringing guitars and spiraling solos while being centered on a solid base of computer-programmed rhythms and backgrounds. Mr. Versatility, Robin George, manages to do almost everything here in putting together a British challenge to Dwight Twilley. He's written all ten songs, which shift from anthems to catchy radio pulp to just plain rock; he plays almost everything including the chameleonic guitar; and he loosens his pretty-boy vocal chords to full effect. *Hitlist* and *Shout* are the kind of full-bodied crunching rock belters that might make any arena show a Bic-flicker, while songs like *Spy* and *Stolen from My Heart* develop through clever, layered studio touches. In tight jeans, falling brown curls and with navel exposed, Robin George is the very picture of a power-pop pretty boy. **Dangerous Music**, with its depth of style and musicianship, goes a lot further than cover photos and red vinyl to establish George as a certifiable pop commodity, a rocking guitarist ready to capture hearts and ears.

Continued on page 104

TEN OF THE BEST OF 1984

WILL THE WOLF SURVIVE?—Los Lobos
Slash/Warner Bros. 25177-1
A barrio band busts out of Los Angeles, featuring two furious guitarists and a cross-cultural grab bag of rocking music.

COULDN'T STAND THE WEATHER—Stevie Ray Vaughan and Double Trouble
Epic FE 39304
The most impressive guitar of the year and even more gripping than '83's announcement of this Texas fireball's license to kill.

LEARNING TO CRAWL—The Pretenders
Sire 9 23980-1
Nothing was more welcome than the return of tough and testy Chrissie Hynde with a new band that laced her power-pack of new songs with palpable guitar tension.

PURPLE RAIN—Prince and the Revolution
Warner Bros. 25110-1
There was no denying the bravado of Prince's music and his Hendrix-styled guitar, and this soundtrack out-charted all comers in '84.

1984—Van Halen
Warner Bros. 9 23985-1
The bad boys of L.A. finally reached Number One with their sixth and best album and maybe the year's best, all done with the help of Eddie Van Halen's *keyboard* prowess, no less.

BORN IN THE U.S.A.—Bruce Springsteen
Columbia QC 38653
The Boss returned to the heavyweight division with the strength to knock out his homeland.

IN ROCK WE TRUST—Y&T
A&M SP 5007
This San Francisco band of cult metalheads welded their best in '84, using clever melodies, unrestrained confidence and Dave Meniketti's blowtorch guitar. Alloy of the year.

EVERYBODY'S PAINTING PICTURES—Wayne Johnson Trio
Zebra Records ZRC 5003
Guitarist for jazz/pop vocalists the Manhattan Transfer, Wayne Johnson managed to shine in a spotlight of his own with the most electric jazz guitar album of the year. (Not to mention amazing bassist Jimmy Johnson.)

MAKING HISTORY—Linton Kwesi Johnson
Mango MLPS 9770
The most biting socio-political statement was made by this English dub poet whose liquid recitations drench the hottest reggae skank going, under the direction of Dennis Bovell.

LET IT BE—The Replacements
Twin Tone Records TTR-8441
Critics' darlings, this Minneapolis quartet made the cover of the *Village Voice* after making their most complete Lp of nervous, angry, exploding rock, led to the edge by song-writer/vocalist/guitarist Paul Westerberg. Best Indie rock of the year.

AND, SOME CLOSE CONTENDERS

DIFFORD & TILBROOK
A&M SP 4985

PARTING SHOULD BE PAINLESS—Roger Daltrey
Atlantic 7 80128-1

JUNGLE—Dwight Twilley
EMI America ST 17107

NEW SENSATIONS—Lou Reed
RCA AFL1-4998

HEAVY HEART—Carla Bley
ECM 25003

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Continued from page 102

LET IT BE—The Replacements
Twin Tone Records TTR-8441

Performance: Intelligently ragged
Hot Spots: *I Will Dare, Unsatisfied, We're Comin' Out* and *Sixteen Blue*
Bottom Line: Careless rock with sharp edges

For the last four years or more, the Minneapolis quartet known as the Replacements has been making noise in a helter-skelter, drunken pattern that has made critics and listeners nationwide sit up and listen. But somehow the band's records and live performances never found peace together, the latter sometimes legendary for their sodden, belligerent, abusive bent. But the records showed a growing process while they grew on you, and this band of teenagers entered their twenties becoming more and more the insightful and musically adult garage band they were struggling *not* to become. With **Let It Be**, their third Lp, they've crossed a line somewhere that should get them more than plaudits in esoteric music magazines. Singer/songwriter/2nd guitarist Paul Westerberg has penciled ten killer cuts, from rough-house rock to ballads of frustration and questioning, like *Unsatisfied* and *Sixteen Blue*. There are still adolescent jokes like *Tommy Gets His Tonsils Out*, but overall the band's musicianship and attitude has taken an important tumble forward making **Let It Be** one of the most energetic, taut and ultimately angry albums of 1984. And their first recorded cover, Kiss's *Black Diamond*, places them securely in their out-of-place world.

RIDE THE LIGHTNING—Metallica
Elektra 9 60396-1

Performance: Crushing
Hot Spots: *Fight Fire with Fire, Trapped under Ice* and *The Call of Ktulu*
Bottom Line: Back-breakingly heavy metal

This is HEAVY heavy metal, a loud, brash, overwhelming sound that defies the arrogance of the four perpetrators calling themselves Metallica. **Ride the Lightning** was found creeping up the charts on an independent label and now Elektra's unleashed this assault for all to hear. There's nothing holding this band back, and when they fire up their two-guitar attack to marauding heights there are few more vicious or potent bands around. Guitarists James Hetfield and Kirk Hammett, who takes the supersonic, swirling leads, combine to create an ominous guitar force that's just plain powerful. In fact, Metallica really soars only after Hetfield has finished his vocal chores and cleared the way for the heavy noise.

AGENT PROVOCATEUR—Foreigner
Atlantic 7 81999-1-E

Performance: Grand
Hot Spots: *That Was Yesterday, A Love in Vain* and *Tooth and Nail*
Bottom Line: Still hurting from love and rocking with power

As one of the original rock mega-groups, Foreigner has had to justify its existence by creating power songs with unforgettable hooks and choruses. In these times, when guitarists switch to keyboards and basses are replaced by foot pedals, Foreigner is able to placate all by becoming two groups on **Agent Provocateur**, and Mick Jones truly impresses by batting his guitar, tinkling with synthesizers and writing all but one of these sweeping love songs. At times Foreigner rocks from their roots with insistent guitar grinds, like the catchy *Tooth and Nail* or *Stranger in My Own House*. But more than ever on **Agent** this quartet has entered the synthesizer age to create haunting, simple but enveloping tunes whose melody hooks knock you off your feet. *That Was Yesterday* is a perfect feature for Lou Gramm's straining pleas, and while the single, *I Want to Know What Love Is* is a bit too precious and clutching, *A Love*

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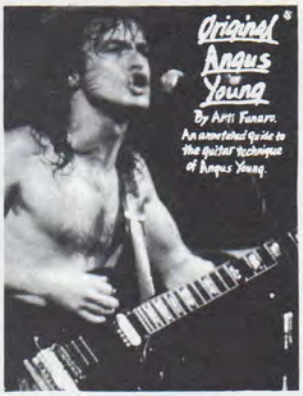

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by Arti Funaro.
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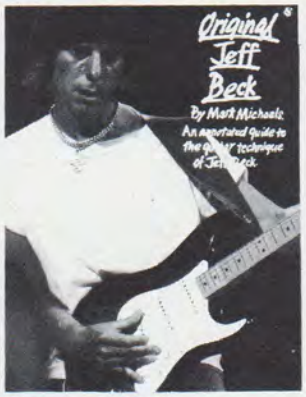

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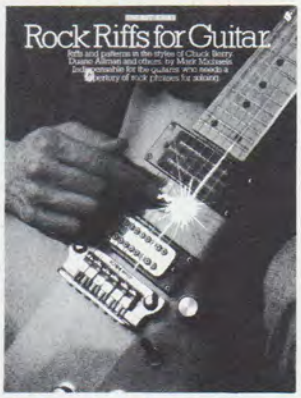

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MIDLINE

THE BAND—The Band
Capitol SN-16296

When the quintet that called itself The Band first emerged in the late 60s with an album recorded live in Bob Dylan's upstate New York studio, the peculiar blend of amateurish musicianship, folksy off-key singing and rugged, earthy sounds made people notice, whether they liked this **Music from Big Pink** or not. Here was a band of Woodstock generation multi-instrumentalists in the folk tradition recording a rumbling rock/folk record actually in Woodstock, a queer set of circumstances that seemed to elevate the band's aura to a higher karmic level. But it wasn't until 1969 and the release of their second album, eponymously titled **The Band**, that this odd musical concoction proved at heart to be a rustic rock band ready to dance the night away on splintered pinewood floors or to chill one with musical tales and disjointed instrumental blends. The album, now reissued at a midline price, has become a classic, and the ten songs written by guitarist Robbie Robertson rest as jewels, each in their own tarnished brass setting. While no individual stands out on **The Band**, verifying the generic group name, the rattling, stumbling arrangements and yelping, whining vocal harmonies give the music a natural, unaffected texture that is warmly affectionate. The moaning horn accompaniments and intertwining mandolin and guitar (*Rockin' Chair*) add tension and release to the more straining cuts, but the fivesome achieves its classic wind on songs like *Look Out Cleveland*, *Across the Great Divide* and *Up on Cripple Creek*, when Robertson gives the music extra power with some strident chords and twanging leads. The Band lived a regrettably short life, and its members have variously continued in music or made the big screen in Hollywood (Robertson and Levon Helm), but this blast of backwoods rock showed the group at its peak, stomping in a log cabin filled with friendship, pipe smoke and history.

in Vain swells in its keyboard surroundings. When Jones bursts from his keyboard covers, his blurting, jerking guitar fires terse, scratchy arrows of pain to fuel Gramm's howls. Clear and calculating, Foreigner has updated to become a mega-agent provocateur of big, mod rock.

BAD AXE—Son Seals
Alligator AL 4738
Performance: Smoking but clear
Hot Spots: *I Think You're Fooling Me*, *Goin' Home (Where Women Got Meat on Their Bones)* and *Can't Stand to See Her Cry*
Bottom Line: Raw, rocking blues

Born in Arkansas and raised in a backwoods blues bar, Son Seals has grown to become one of the hardest working and dirtiest playing blues guitarists extant. His personal mold of modern Chicago blues rocks and grooves with soul and savvy, always blue and full of deep feeling and inherent tension. **Bad Axe** is his latest vinyl, an astute mix of styles and emotions tied together by his stinging, raw guitar-picking and the skilled backing of two bands. No horns or extras this time, and that gives Seals a chance to get gone with his passionate, growling vocals. Sid Wingfield's organ and piano lend Seals' songs the right leathery texture to support his stabbing licks and defiant solo turns. Whether funky on *Can't Stand to See Her Cry*, rocking on *Cold Blood*, dancing on *I Think You're Fooling Me* or crying on *I Can Count on My Blues*, Seals' guitar is always gritty and cutting, filled with his personal vocabulary of upturned phrases and sweaty yelps. The man drives home his blues with a keen sense of place and a fiery blend of personality and history.

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HONDO

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Glen La Ferman

Continued from page 72

YNGWIE

GUITAR: What about amps and effects, any customizing there?

YNGWIE: It's three 50 watt heads and six 4x12 cabinets. I use a Roland Echo and Octave Divider, the MXR 100 and a Cry Baby Wha. I have a bi-pass in my pedal board so I can leave it all out without losing sound. The customizing I've done is on the necks of my Strats. The fingerboard is scalloped. It's not as extreme as on a sitar but it's there. Many years ago one of my lousy guitars was lying around the house and because Ritchie Blackmore scalloped his neck, and I was into Ritchie Blackmore, I did it. It felt terrible and I couldn't play it. Then I tried it again on a better guitar where the frets were too low, and I couldn't get any control. Instead of refretting it I carved it out and it felt really good. Scalloping is good for decreasing friction between the finger and the fretboard. It's more like metal against metal. I found I had much more control. In the last four years I've done it to all my guitars. I've got a few Strats, mostly between '68 and '74. My favorites are the ones with the big headstock, like Jimi Hendrix used.

GUITAR: Do you still write songs with the guitar in mind?

YNGWIE: The guitar is quite important, but I think the songs are even more important. Yet playing is my way of expressing myself. One new thing I've been doing is writing lyrics. It demands a lot from me. I want the lyrics to be good in all sorts of ways and English is not my native language. Ronnie James Dio is very good with lyrics.

GUITAR: Do you have a clear vision of what you'd like to do in the near future?

YNGWIE: I can sell albums and make a living as a guitarist. That's a very good feeling, because in Sweden I couldn't make a living by playing. Since I've reached a point where my working situation is what I've always wanted it to be, the next step is to reach as many people as possible with my music. ■

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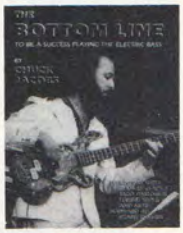

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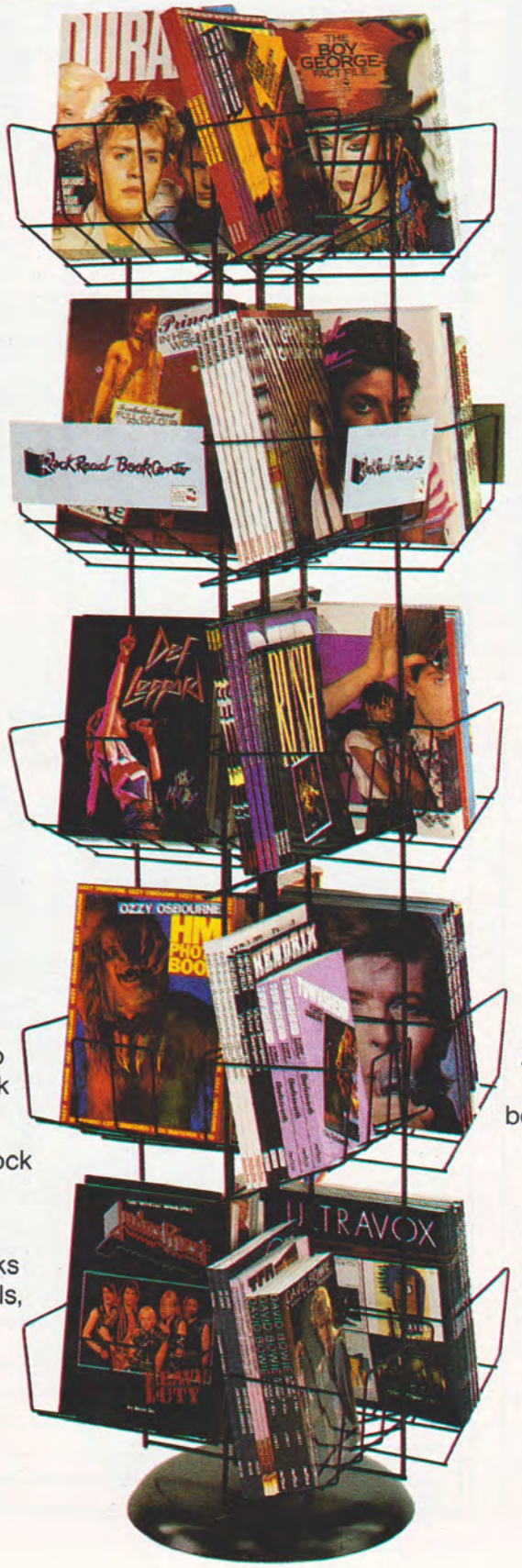

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by Barry Lipman

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: I have a "Kahler-like" tremolo system with locking nut and fine tuners, and my guitar still does not stay in tune. Is the problem in the tremolo or in the strings?—*Tom Harper, Muncie, IN.*

Answer: With a real Kahler Tremolo System, you need only develop a few new stringing habits in order to stay perfectly in tune. With the Kahler copies, all bets are off. Many of the copies do not have ball bearings for roller-pivots, and there are other shortcomings you may find.

Soldering the strings is essential for tuning stability (see Guitar Questions Feb. '85). It is also helpful to form a 45 degree bend in the string, about ⅛" from the ball end, right where it goes down into its anchorage. This will keep the string snugly in the roller-saddle even when the bar is fully depressed.

You should stretch the string thoroughly before locking the nut-lock. Thoroughly means until it won't drop in pitch after a couple of four-fret-bends. After locking, you will probably have to stretch the string a little more.

While fine-tuning your new strings it helps to work the bar a few times from one extreme to the other. You will find that the strings will settle into a stable tune after some tremoloing and several fine-tunings.

Although I can't vouch for the many pirate bridges currently on the market, these tricks will provide "rock"-solid tuning stability when used with the original Kahler Tremolo System.

Question: *What are the different string gauges for, and what is the best choice for a solid-body electric guitar?—Steve Clementson/Edgewater, MD.*

Answer: Different players like different degrees of stiffness under their fingers. The thinner gauges bend, slur, trill

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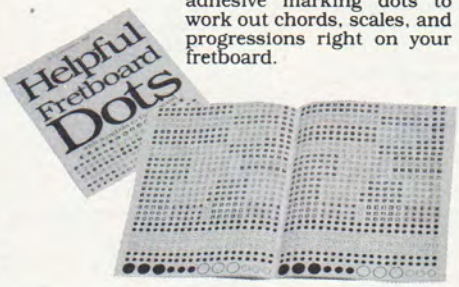

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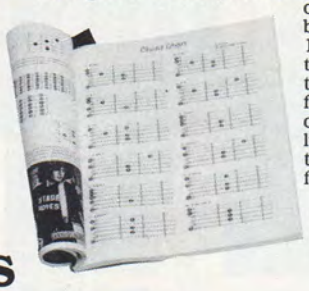

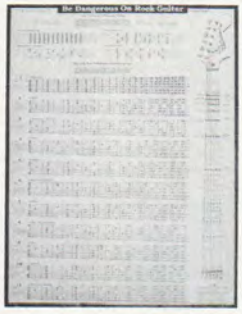

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and fret easier, but they lack tone and tuning stability when compared with the heavier strings. The thicker gauges are more responsive to rapid right hand picking techniques, as they are tighter and tend to move less, but they may slow up or tire out your left hand if you are not used to them. It usually takes some experimenting to find the right gauge for you.

.009's and .010's are the most popular gauges. Standard sets run .009, .011, .015, .024, .032, .042, and .010, .013, .017, .026, .036, .046. Some people prefer light top heavy bottom sets. A set made up of the high strings from a set of .009's combined with the low strings from a set of .010's would be a light top heavy bottom set of .009's. A similar set can be made with the high strings from a set of .010's with .030, .042, and .052 gauge low strings.

Just to make things complicated, the different string lengths found on different guitars also affect the string tension. For example, if you own a Gibson Les Paul and a Fender Stratocaster, you will find the Strat stiffer to fret and bend than the Paul, at the same string gauge and pitch.

You could make the two guitars feel more similar by putting 009's on the Strat and 010's on the Paul. With thinner strings the longer scale length of the Strat will not require more tension to equal the pitch of the shorter Paul scale.

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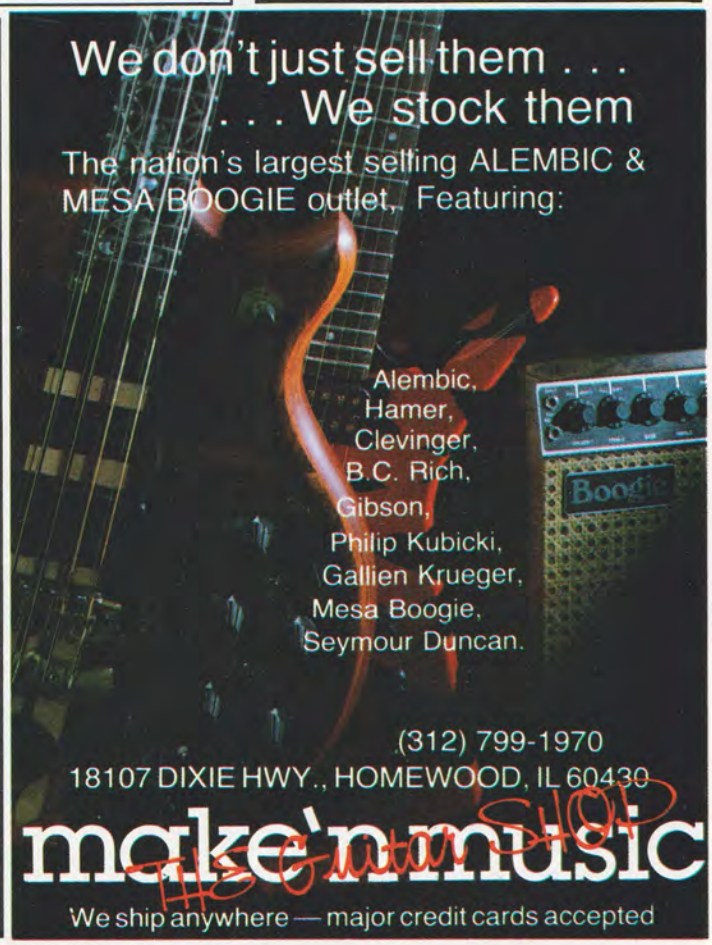

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